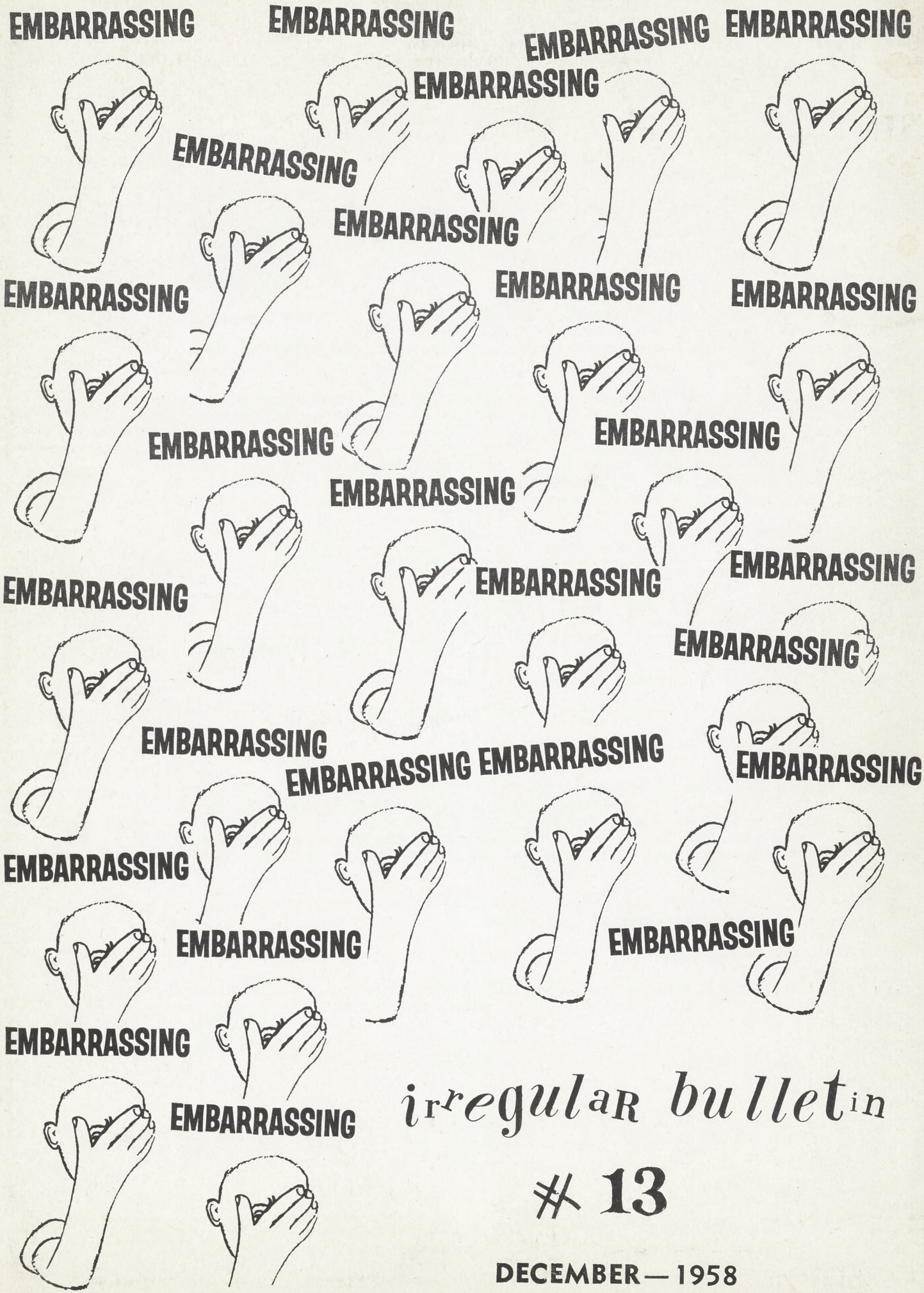


# irregular bulletin

# #13

DECEMBER—1958

# SISTER MAGDALEN MARY IHM
# & for slide talks
# SISTER MARY CORITA IHM

## TRAVELERS' CALENDAR VIA AIR MAIL

The first issue of the IRREGULAR BULLETIN was the only odd issue until now.

It gives us great pleasure to GIVE you a copy of this 13th and rare (and perhaps last) issue.

The last issue you received was the 8th. The next was supposed to have been the 10th (you know why we skip the odd issues------it's financially impossible to send out every issue-----and also-----rather embarrassing------our reputation for oddness is bad enuf without calling it to everybody's attention) as we were saying---the next issue would have been the tenth but your response to our recent appeal was so prompt and so generous that we couldn't thank each one with a separate letter-----so we decided to let you in on an ODD one.

(We skipped number eleven. It did not seem odd enough to express our enthusiasm for you, our gratitude to you, our love of you)

13th *irregular bulletin* published by INDUSTRIOUS STUDENTS & DEDICATED PROFESSORS of IMMACULATE HEART COLLEGE

Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28, California

To those of you who have never contributed to the IRREGULAR BULLETIN may we remind you that the average donation is $5 (We wish more of you were average but then We don't think our message appeals to the average)------ but don't let that limit your gift----FEEL FREE-----The best things in life are free---so sez the old song---but we modestly propose that the IRREGULAR BULLETIN is not that good.

We have cut down our circulation from 8500 to 6000 this time---and yet we have added several thousand new names.

Guess how we did it?

We dropped 4500 names from our mailing list. We gave them every chance and tho it cut us to the heart etc. etc. etc. And how did some of you manage to stay on the list?

It's a MIRACLE but miracles, like lightning, strike not twice in the same place

So unless etc. etc. etc.

# THING YOU SHOULD KNOW

EXTRA COPIES of this issue will be mailed on receipt of $2 per copy ---We think so too but we dont have many extra copies. They are collector's items---and you know how strict the city is about that.

NOVEMBER 30 DECEMBER

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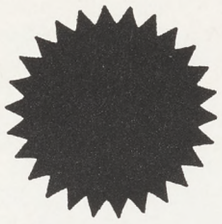

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24

Back Again

### *The Loss of Wonder*

THE new gullibility of our particular time is not that of the man who believes too much, but that of the man who believes too little—the man who has lost his sense of the miracle —the man capable of believing that Creation is in some way an automatic or commonplace thing, or even that man himself, physically and psychically, can be dissected into neat packages susceptible to complete explanation. When awe and wonder depart from our awareness, depression sets in, and after its blanket has lain smotheringly upon us for a while, despair may ensue, or the quest for kicks begin. The loss of wonder, of awe, of the sense of the sublime, is a condition leading to the death of the soul. There is no more withering state than that which takes all things for granted, whether with respect to human beings or the rest of the natural order. The blasé attitude means spiritual, emotional, intellectual and creative death.

*Edmund Fuller in "Man in Modern Fiction" (Random House).*

A deep disagreement divides most modern people about the nature of progress. For example, one frequently sees in the daily paper a phrase that runs like this: "The time will come when communicating with the remote stars will seem to us as ordinary as answering the telephone."

To tell us that we shall be as much bored by the stars as we are by the telephone -- that is not good news at all. But if you could say, "The time will come when answering the telephone will seem to us as extraordinary as communication with the remote stars," then I should admit that you were a real, hopeful, encouraging progressive, promising us real and substantial progress.

We are incessantly told that the modern scientifc appliances, even those like the telephone which are universally applied, are the miracles of man and the marvels of science and the wonders of the new world. But though the inventions are talked of in this way, they are not treated in this way. There has certainly been a rapid series of inventions; and, in one sense, the activity is marvelous and the rapidity might well look like magic. But it has been a rapidity in things going stale; a rush downhill to the flat and dreary world of the prosaic; a haste of marvelous things to lose their marvelous character; a deluge of wonders to destroy wonder.

This may be the improvement of machinery, but it cannot possibly be the improvement of men. And since it is not the improvement of man, it cannot possibly be progress. Man is the creature that progress professes to improve. Improvement implies all that is commonly called education; and education implies enlargement, especially enlargement of the imagination. It implies exactly that imaginative intensity of appreciation which does not permit anything that might be vivid or significant to become trivial or vulgar. If we have vulgarized electricity on the earth, it is no answer to boast that, in a few years more, we can vulgarize the stars in the sky.

Tell me that man has an ordinary poetical appreciation of the idea of that human voice coming across hills and valleys, and then I will follow your inventors to the scaling of the stars. For then I shall know they do add new experiences to our life and new powers and passions to our souls.

This is <u>not</u> a reaction against material science or a regret for mechanical invention, or a depreciation of telehones or anything else. It is exactly the other way. I am complaining that telephones are not appreciated. I am not attacking inventions; I am attacking indifference to inventions. I am not objecting to the statement that the science of the modern world is wonderful; I am only objecting to the modern world because it does not wonder at it.

In short, my doubts about modern materialistic machinery are doubts about its ultimate utility in the improvement of man. But I never questioned its poetry, its fantasy; the fitness of so sublime a conjuring trick for a children's party. What I complain of is that modern children have forgotten how to shriek with joy. G.K. Chesterton.

Dr. Paul Laporte, professor of art history, recently received a letter from the editors of the **Encyclopaedia Brittanica.**

The letter was a request to expand the article GLORY and write the complete article ALTARPIECE.

Dr. LaPorte, a Fullbright Scholar, joined the faculty in 1956 after teaching at Macalester College in St. Paul.

Scholarly articles by Dr. Laporte have appeared in journals in the United States and Europe. Also to be published in the spring is his "Avant-Garde Painting and Child Art" in the **Colleg Art Journal.**

# TO LIVE

**EVERYDAY ART**

Published by The American Crayon Company

***CRAFT HORIZONS***

ISTITUTO EDITORIALE DOMUS

SOCIETÀ PER AZIONI - FONDATA NEL 1927 - CAPITALE L. 50 MILIONI

*CHARM* *575 MADISON AVENUE . NEW YORK 22*

These magazines have indicated that Immaculate Heart College Art Department will be featured in a forthcoming issue

in most cases the December one

Many thanks to the Editors

Ceramics MONTHLY

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# *GLAMOUR*

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# LECTURES IN AMERICA

by **GERTRUDE STEIN** particularly the lectures:

PICTURES & POETRY AND GRAMMAR

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we have presented piecemeal on nearly every page in this 13th issue.

## *Magic City*

There was magic at UCLA Oct. 15-22.

The "magic" took the form of an exhibit entitled,"Magic Builds A City," located in Schoenberg Hall. The city was erected by art students under the direction of Sister M. Corita.

Twelve-inch square boxes, puppets, and TV antennae were used in the magic-making.

The exhibit was done in connection with the Children's Theatre Program at UCLA of which IHC is a member. The production was "Out of the Bobbly's Box." original by sister MARIE FLEURETTE

**You**

**are cordially**

**invited to**

Original Dance Drama

EVERYMAN with mixed chorus

December 9 at 11:00 a.m.
December 11at 8:30 p.m.
December 13at 9:00 a.m.

Off-Broadway

## *We think you'll like this*

Dr. Robert Speaight will direct a Shakespearian production on the I.H.C. Campus in the Spring 1959

Robert Speaight, C.B.E., F.R.S.L., M.A., distinguished British actor, author and lecturer, will be the visiting guest professor during the spring semester.

Mr. Speaight, born in Kent, England, was a history scholar of Lincoln College, Oxford, and took an honors degree in English literature. By virtue of his distinction as an actor and author, he was appointed a Commander of the Order of the British Empire in the New Year's Honors List of 1958.

His published works include four novels, three books of criticism and three biographies. His most famous role on the stage was Becket in T. S. Eliot's "Murder in the Cathedral," which he created in 1935 and played more than 1000 times in English and French.

"The very presence of guest creative artists on the Immaculate Heart campus will be stimulating to the creative imagination," Sister Humiliata said.

**"Young people will be able to chat informally during their leisure time with such artists, and for that reason our new student union building, which will be completed in time for the fall semester, will be a center of intellectual life on the campus.**

"Here you will find professors and students, research scientists and artists lunching together in a friendly atmosphere, cross-fertilizing their respective fields and nourishing the entire campus with informal conversations."

"The Importance of Being Ernest"----I.H.C. Produced

ONE cannot come back too often to the question what is knowledge and to the answer knowledge is what one knows.

What is knowledge. Of course knowledge is what you know and what you know is what you do know.

This is a thing to know and knowledge as anybody can know is a thing to get by getting.

but as I have said knowledge is what you know and I naturally tell you what I know, as I do so very essentially believe in knowledge.

It is awfully important to know what is and what is not your business. I know that one of the most profoundly exciting moments of my life was when at about sixteen I suddenly concluded that I would not make all knowledge my province.

There are then quite a number of things that any one does or does not know.

Then I went to college and there for a little while I was tremendously occupied with finding out what was inside myself to make me what I was. I think that does happen to one at that time.

But then after that once more I began to listen, I had left the medical school and I had for the moment nothing to do but talk and look and listen, and I did this tremendously.

I then began again to think about the bottom nature in people, I began to get enormously interested in hearing how everybody said the same thing over and over again with infinite variations but over and over again until finally if you listened with great intensity you could hear it rise and fall and tell all that that there was inside them, not so much by the actual words they said or the thoughts they had but the movement of their thoughts and words endlessly the same and endlessly different. (Gertrude)

Brother Antoninus, O.P. reads his poetry and discusses problems involved with Art Majors.

Of course all the time things were happening that is in respect to my hearing and seeing and feeling. I found that as often as I thought and had every reason to be certain that I had included everything in my knowledge of any one something else would turn up that had to be included. I did not with this get at all discouraged I only became more and more interested. And I may say that I am still more and more interested I find as many things to be added now as ever

and that does make it eternally interesting. So I found myself getting deeper and deeper into the idea of describing really describing every individual that could exist.

While I was listening and hearing and feeling the rhythm of each human being I gradually began to feel the difficulty of putting it down. Types of people I could put down but a whole human being felt at one and the same time, in other words while in the act of feeling that person was very difficult to put into words.

The Stendahl Gallery's Director, Mr. Stendahl, introduces I.H.C. ART MAJORS to his collection of PRE-COLUMBIAN pieces Another Friday GROUP PROJECT

Russ Garcia, noted composer and arranger of Jazz was the feature of another Friday GROUP PROJECT

weekly GROUP PROJECTS, are a required part of every Art Major's program.

Immaculate Heart College will bring to the campus a number of creative artists, starting this fall with Brother Antoninus, O.P., well-known California poet, lecturer and critic.

he will lecture, conduct informal discussions and visit classes.

Brother Antoninus, who has been teaching at St. Albert's College in Oakland, is the author of several books of poetry, including "These Are the Ravens," "San Joaquin," "Residual Years" and "The Crooked Lines of God."

A native of Sacramento, Brother Antoninus entered the Dominican Lay Brotherhood in 1951, two years after his conversion.

**In 1949 he was winner of a Guggenheim Fellowship in poetry.**

# THE GOOD WORD The good

HOBART BURNETT, Professor of English at L.A. State

is being lovingly taped while he reads and discusses contemporary poetry with Summer Session 1958 students of Art. This meeting was held in the BURNETT HOME which doesn't need poetry to be read in it as an excuse to visit---but which probably is what it is, in part, bacause poetry is read in it----plenty.

# looks, the good cause

## and Here's what Certrude has to say.

Sister Jeremy, IHM (Shirley Mangus '52) is on the left

WHAT is poetry and if you know what poetry is what is prose.

But what is poetry.

Is it more or is it less difficult to know what poetry is. I have sometimes thought it more difficult to know what poetry is but now that I do know what poetry is and if I do know what poetry is then it is not more difficult to know what it is than to know what prose is.

Poetry is concerned with using with abusing, with losing with wanting, with denying with avoiding with adoring with replacing the noun. It is doing that always doing that, doing that and doing nothing but that. Poetry is doing nothing but using losing refusing and pleasing and betraying and caressing nouns. that is what poetry does, that is what poetry has to do no matter what kind of poetry it is. And there are a great many kinds of poetry.

When I said.

A rose is a rose is a rose is a rose.

And then later made that into a ring I made poetry and what did I do I caressed completely caressed and addressed a noun.

Now let us think of poetry any poetry all poetry and let us see if this is not so. Of course it is so any body can know that.

Nouns are the name of anything. Think of all that early poetry, think of Homer, think of Chaucer, think of the Bible and you will see what I mean you will really realize that they were drunk with nouns, to name to know how to name earth sea and sky and all that was in them was enough to make them live and love in names, and that is what poetry is it is a state of knowing and feeling a name. I know that now but I have only come to that knowledge by long writing.

I discovered everything then and its name, discovered it and its name. I had always known it and its name but all the same I did discover it.

naturally I called them by the names they had and in doing so having begun looking at them I called them by their names with passion and that made poetry, I did not mean it to make poetry but it did

So as I say poetry is essentially the discovery, the love, the passion for the name of anything.

# Record World: Devoted Chamber Music Performers

NEW YORK Herald Tribune AUGUST 17, 1958

By JOHN D. MOLLESON

As everyone knows who has listened to himself playing the piano, great performance is a very personal affair. Amateur artists have sounded immortal phrases in the privacy of their living rooms, only to have them vanish into the air. Not even a Rubenstein, the player imagines, could have improved upon that passage. And the player, speaking for himself, is probably right.

This theory of musical relativity can be extended to professional performances by players who have not achieved the summit of renown. Often when he is least prepared for it, the listener will be captured by the spirit, as well as the talent, of a group of unheralded musicians. It will not be the names that make the music, but the devotion of the performers to their art.

One such performance has lately come out of the West: a record debut, if we are not mistaken, of the Immaculate Heart Trio, whose members—Sister M. Mark, piano; Sister M. Denis, violin; and Sister M. Anthony, cello—are all religious of the Immaculate Heart of Mary, which has its motherhouse in Los Angeles.

### *Since Childhood*

These Sisters, who actually are sisters, have played chamber music together since childhood. This reinforced relationship perhaps accounts for the singularly harmonious ensemble of the Immaculate Heart Trio. When it comes to chamber musicians, a decade or two is not too long a time to get acquainted. A bond in the motherhouse should be further assurance that three distinct musical personalities will rejoice in the almost impossible state of "togetherness" demanded of chamber players.

The piece they play is a most melodious and rewarding one, Schubert's Trio No. 2 in E-flat, Op. 100, recorded for Capitol (P-8442, $3.98). The performance has spirit and depth to match the marvelous music, as well as a warmth, sincerity and nimbleness that is not often encountered. It may not be as vigorous or soaring an interpretation as it would have been in the hands of men musicians. But gentleness of approach becomes this music, and the glad-heartedness is welcome at any time.

Write to CALENDAR OF EVENTS

Ask to be placed on the mailing list

2021 North Western
Los Angeles 27

It is free as all the best things in life are which but an enclosed $1 would help with stamps.

DON'T MISS

Gregg Smith Singers

with

a program of

UNUSUAL CAROLS

*Immaculate Heart College*
December 17, 1958.

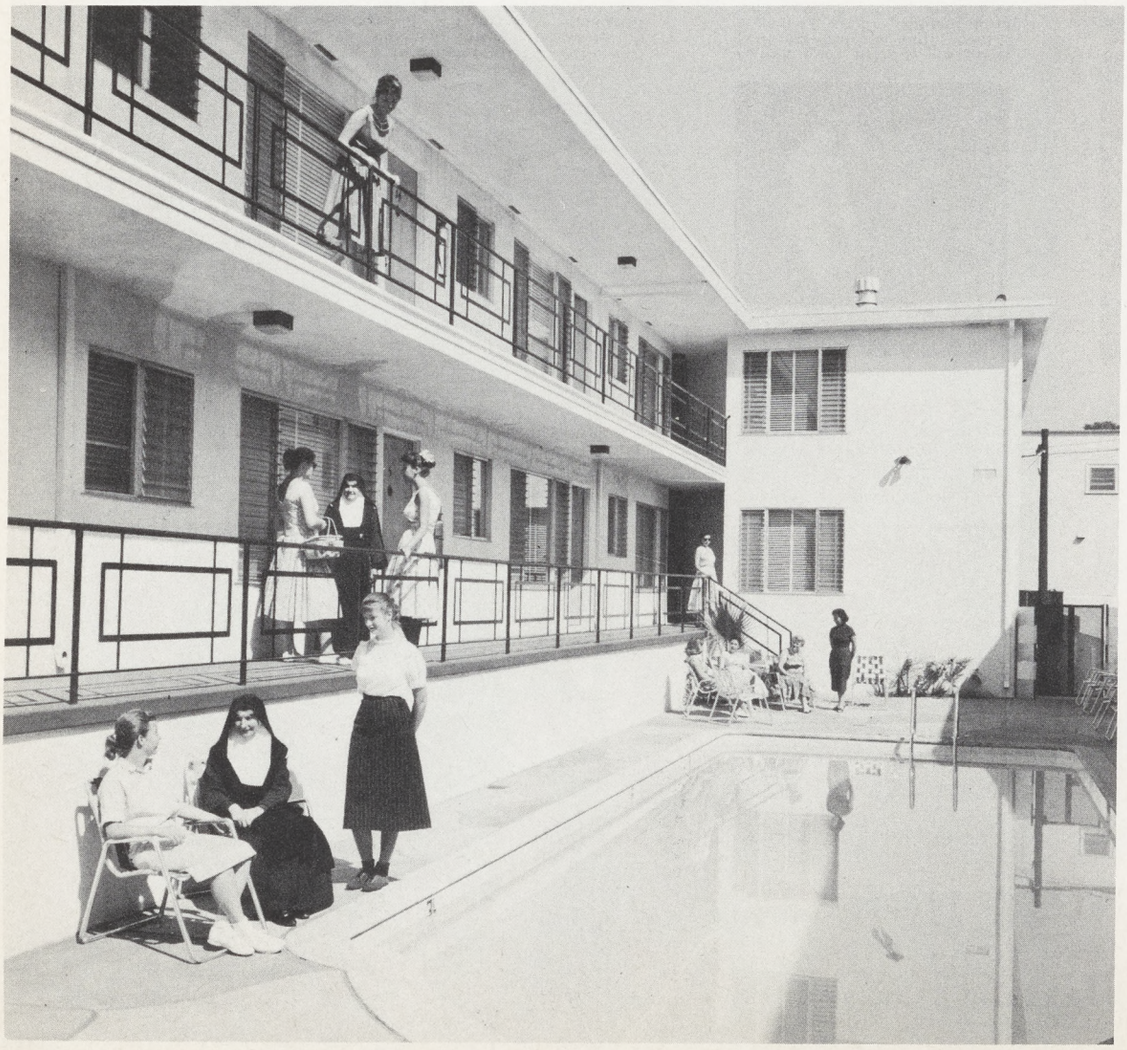
Spring Semester Classes begin January 31, 1959.
Register during the preceding week

COEDUCATIONAL

Sister Charles, Director of Adult Education Ho 2-1301

| | | | |
|---|---|---|---|
| Saturday | 9:00-11:00 am | Dr. Paul Laporte | Problems in Art History |
| | | Sister Mary Corita | Art Structure |
| | | Sister Magdalen Mary | Oil Painting |
| Monday | 7:30- 9:30 pm | Sister Magdalen Mary | Water Color Painting |
| Tuesday | | Sister Mary Corita | Art Structure |
| Wednesday | | Dr. Paul Laporte | Problems in Art History |
| | | Sister Magdalen Mary | Oil Painting |
| Friday | 9:00-11:00 am | Sister Magdalen Mary | Oil Painting |

## BOARDERS TRY APARTMENT LIFE



Sophomore, Junior, and Senior resident students have acquired Marian Hall as new living quarters. The apartment building accomodates seventy girls with two to five girls living in each apartment. Added features are a heated pool and an eighteen car garage. Sister Maria Socorro and Sister Thecla are in residence at Marian Hall with Mrs. William T. McIntyre (affectionately known as Mrs. Mac) acting as house mother. The freshmen boarders are living in Our Lady's Hall and Rosary Hall in the college dorm.

# *Banners to Wave At Gallery For Architects*

FROM all over the globe some 2000 architects plus wives are zinging here to take part and parcel in the American Institute of Architects four-day centennial celebration. The celebration is provocatively titled "A New Century Beckons" and every movement is blueprinted with events calculated to evoke a flurry of modern ideas translatable into steel, glass, brick on top-flight drawing boards. Opening social gun of the conference will be Director of the National Gallery of Art and Mrs. John Walker's 1925 F Street Club dinner on May 14 before a preview of the AIA's photographic exhibition at the Gallery.

Mrs. Thayer

The exhibition, "100 Years of American Architecture," will be a first-class showing of photographs at the National Gallery. Sixty-five photographs of buildings selected will be mounted on free-swinging aluminum panels. As staccato note, W. Eugene Smith (on a grant from Life Magazine) snapped 10 jumbo color transparencies specially for the show, titling them "Ten Buildings in America's Future." Tossed in for good measure is a variety of drawings of approximately 25 additional buildings.

For sheer joie de vivre, there are some 91 banners, embroidered and pieced together with delicious imagination from gay oddments of materials, glittery fake gems, buttons, bells, brooches and even shiny buckles!

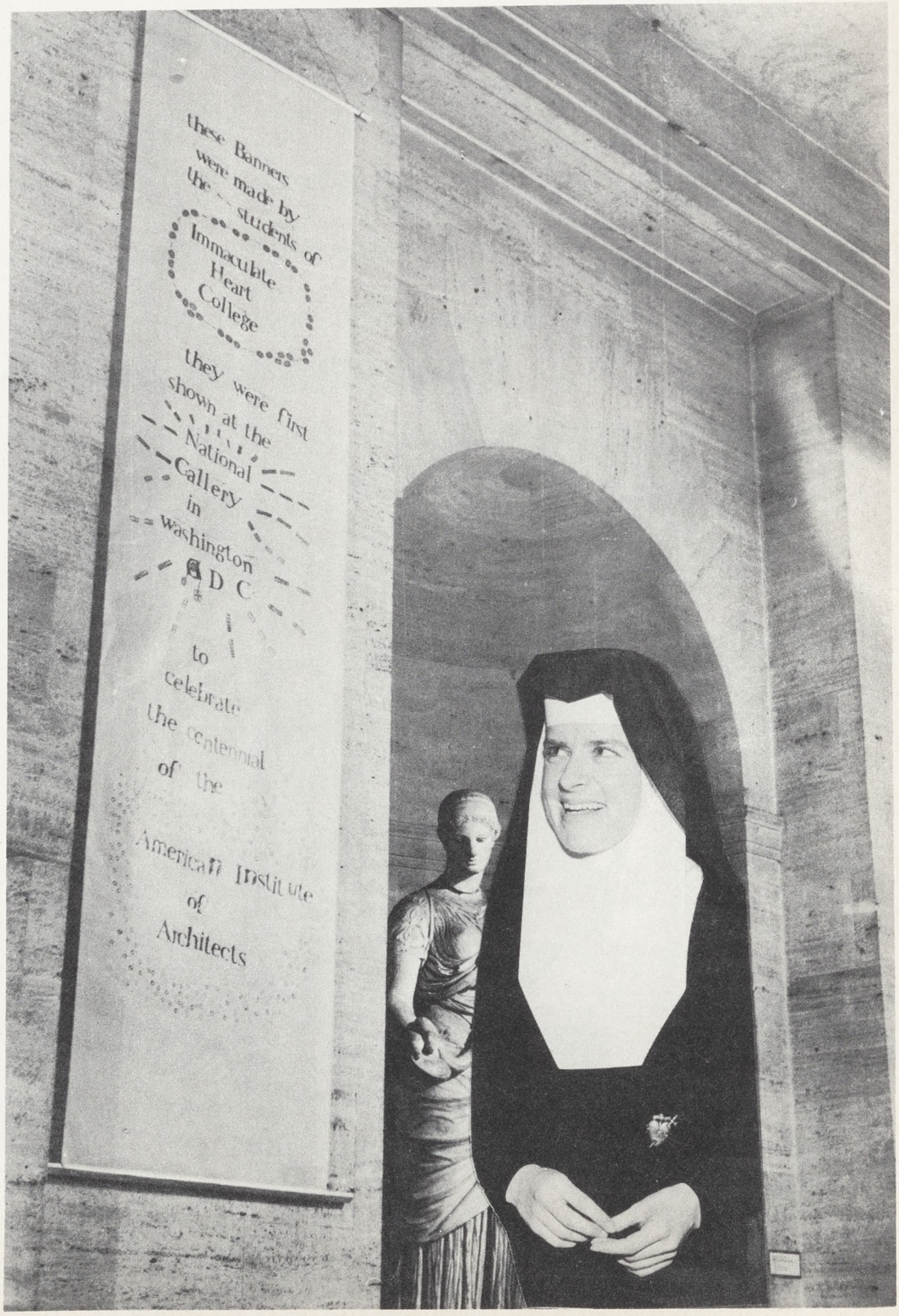
THE BANNERS, which rejuvenate a medieval trapping into a form of modern art running the gamut between Grandma Moses and Picasso, are quite a story. They were created because Exhibition director Frederick Gutheim believed unrelieved black and white photography too severe, too pompous in effect. His problem was how to relieve that effect and psychologically provide the lilt of celebration.

Through Charles Eames, California designer of (among other items) the chair which cradles nether anatomy so restfully, Gutheim heard of the art school in Immaculate Heart College in Los Angeles. It is directed by Sisters Magdelene Mary and Mary Carita.

VIVID BANNERS separating black-and-white photographs seemed just right. So the Sisters were invited to undertake a special project for the AIA Centennial Celebration. Doubtfully, they agreed, suggesting, however, that the subject for each banner be taken from a Biblical quotation about architecture. Students, men, women; young, old; took the task with relish. As a result, even the most assiduous Bible student will be surprised to discover how much building, repairing, decoration was going on in Biblical days!

Stitched uninhibitedly, on 91 banners, is everything from Noah's Ark to Solomon's Palace: from the city of Dan to Ezekiel's "scented treasure house." The text is embroidered or pasted on in cutout felt or cloth letters; the picture or pictures worked in fantasy mediums.

Since the banners are to be hung sideways on standards, the reverse of each is prettied with a simpler imaginative design. Most are mounted on cross pieces and have separate, sometimes beautifully carved or painted, carrying poles. Many are fringed bells which, when lifted, tinkle agreeably. Some are narrow, others are wide. A few are abstractionist in feeling, the majority delightfully primitive.



Favorite, perhaps, is a banner multi-sectioned with nativity symbols, humped camels, black felt sheep, sequined palm trees, shepherds in billowy bright robes appliqued on burlap. Most fun are 10 scenes of Noah's Ark, from building to final anchoring atop Mt. Ararat, glowingly arched with a fuschia-toned rainbow.

Fanciest is St. George, his face, hands sewn in minute white and turquoise beads, the dragon a silvery beast obviously snipped from a Japanese tapestry. Appealing, too, though there seems to be no architectural connotation, is a batch of angels flying horizontally, caroling repeated "Allelulias" in finely embroidered letters. They are much like St. Gaudens' angels floating prone instead of upright.

None of the banners are for sale, incidentally, but such joyous imaginings would be nice to own.

**DINNER AT GALLERY:**

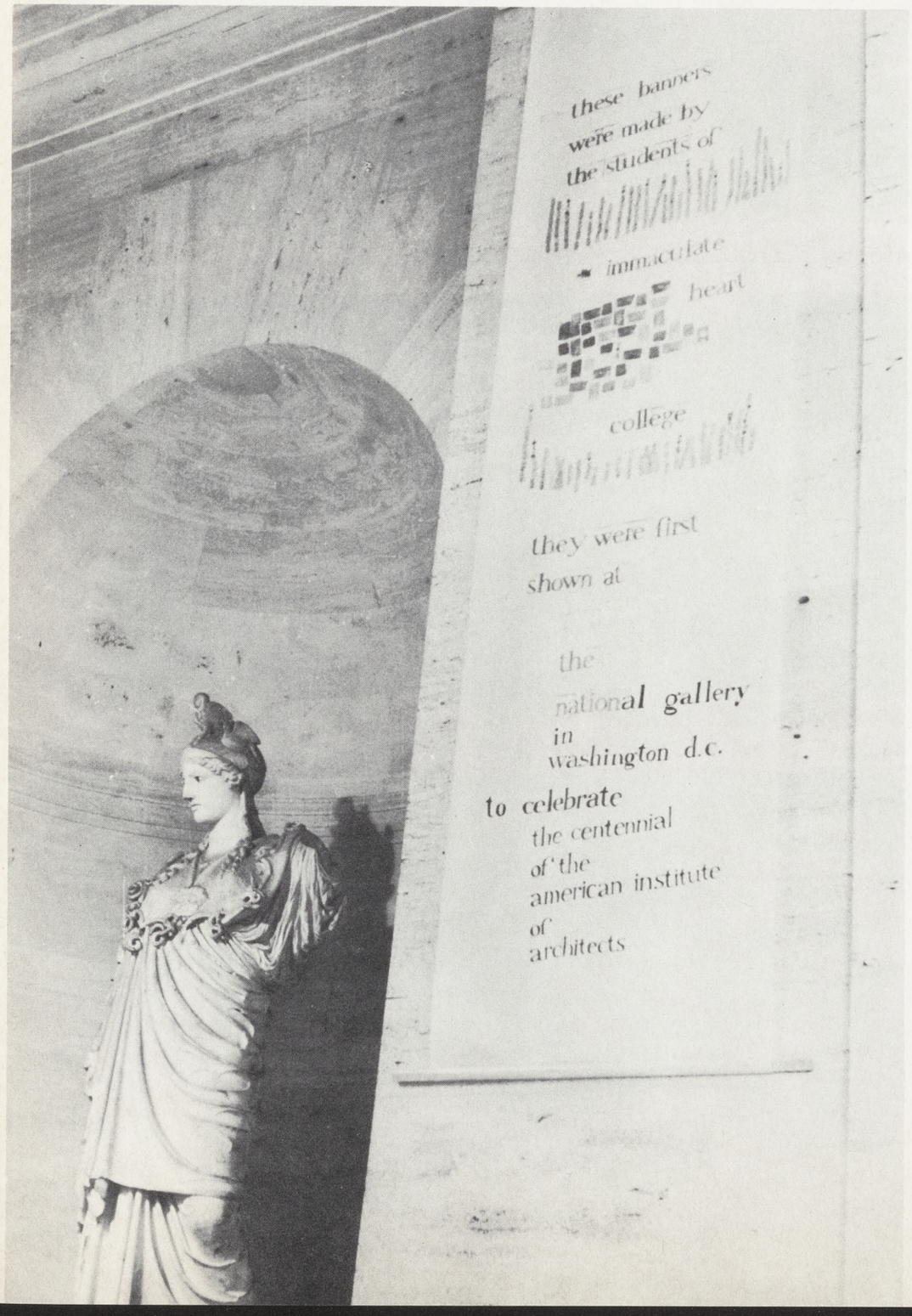
THOSE who'll dine with the Walkers, and be first under the wire to see the photographs and banners, include

Vice President and Mrs. Nixon. Top museum men there will include the Metropolitan's James Rorimer; New York's Modern Art Museum's Rene d'Harnoncourt; Gordon Washburn of Pittsburgh, Leslie Cheek of Richmond, and David Finley, first head of the National Gallery. The AIA nabobs include Leon Chatelain, President; Ohio's John Richards of Maumee, First Vice President; Philip Will of Fort Worth, Second Vice President; Edward Wilson of Evanston, Secretary; Raymond Kastendieck of Gary, Ind., Treasurer; Alexander Robinson, Chairman of the Centennial Observance Committee; Edmund Purves, AIA Executive Director.

*By*

*Mary Van Rensselaer Thayer*

## 100 YEARS OF AMERICAN ARCHITECTURE




Sister Mary Corita's students in Art Structure and Life Drawing made processional banners which Frederick Gutheim organizer of the Centennial Celebration for American Institute of Architects chose to accompany the EXHIBIT 100 YEARS OF AMERICAN ARCHITECTURE to many museums here and abroad under the auspices of the Smithsonian

● ● ● ● ● ●

Ten of the IHC Banners will hang in the American Embassy in London this December

# Elliott

James Elliott makes last minute adjustments This'll learn 'im

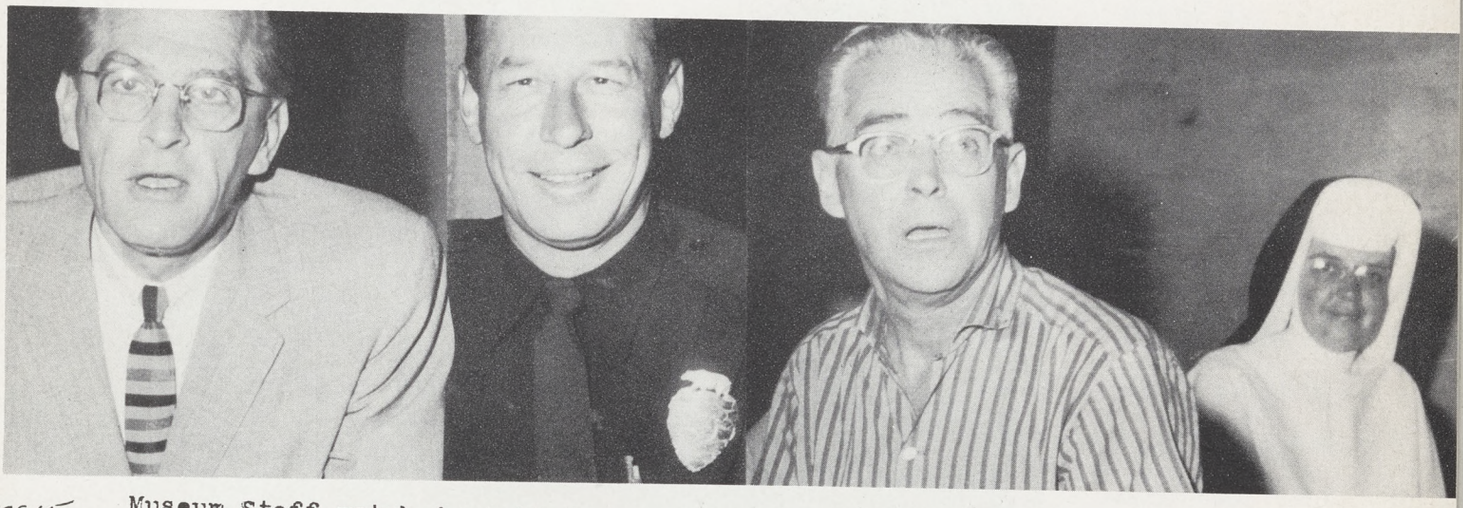
Sister Monica Julie,SND and William Osmun, Curator and Admin. Assistant and Irregular Bulletin Supporter and IHC Building Fund Donor steady the pole holding banners

page 14

# 'OKed' by IMMACULATE HEART COLLEGE

These photographs made by Sister Mary Corita as were most of the ones in this Bulletin---show the banners as they were being installed in the Los Angeles County Museum---under the direction of Sister Mary Corita---at least Mr. Elliot, Jim that is, Assistant Chief Curator, let Sister think she was doing the directing.

Dick Miller Of GLOBE NEWS PHOTOS
gathers material for a story.





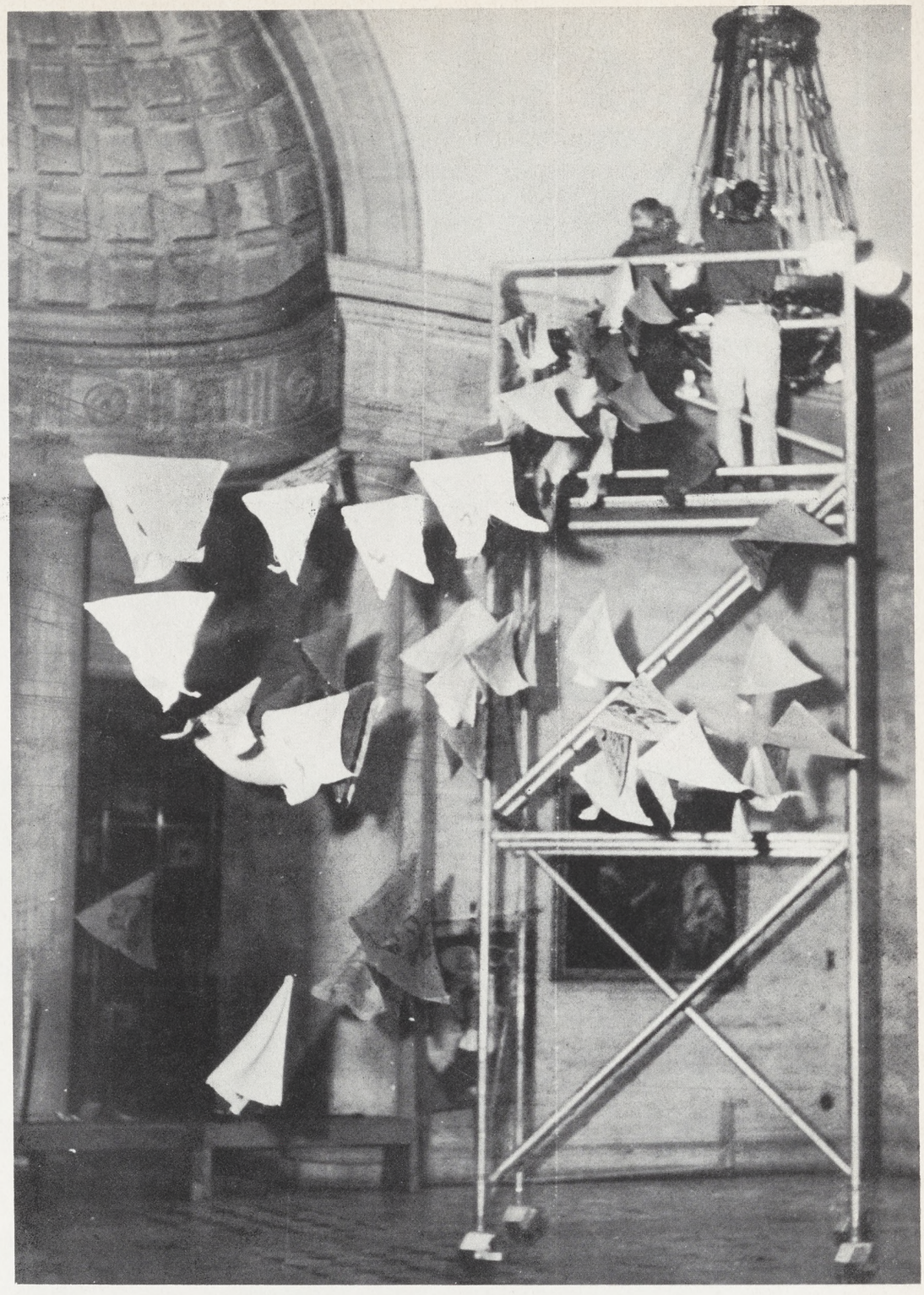
Museum Staff watch installation process

. Yet, truly, nothing can come to us unless we have somewhere within us the capacity to believe it, to dream about it.

"One *can't* believe impossible things," said Alice to the Queen, in Lewis Carroll's beloved story.

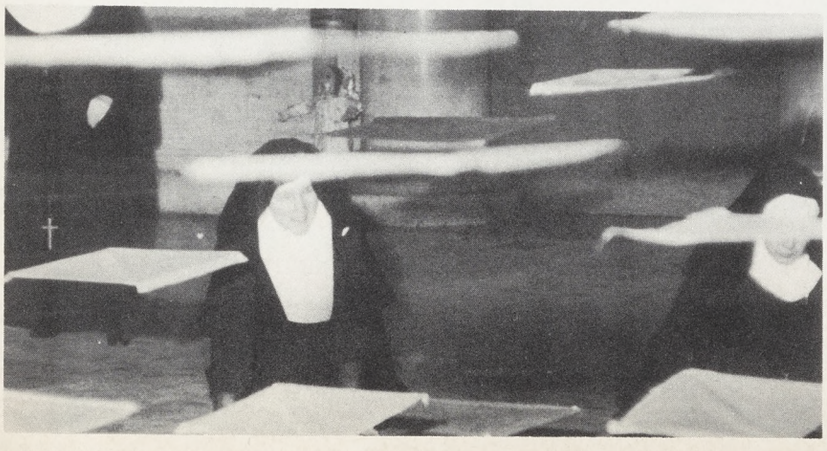
"I daresay you haven't had much practice," reproved the Queen. "When I was your age I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

Moments of illumination come rarely to cynics, more rarely still to imitators, those sad folk who take other people's values instead of their own. Perhaps it is a law of life that, as the great Sir William Osler said, "he who follows another sees nothing, learns nothing, nay, seeks nothing." Nor can we expect such moments when we are trying to think what someone else would like us to do.



The small angel banners were fastened with string to poles at floor level (See pages 16 &17). Then the poles were raised tenderly and fastened to the

chandeliers---and were the chandeliers surprised?

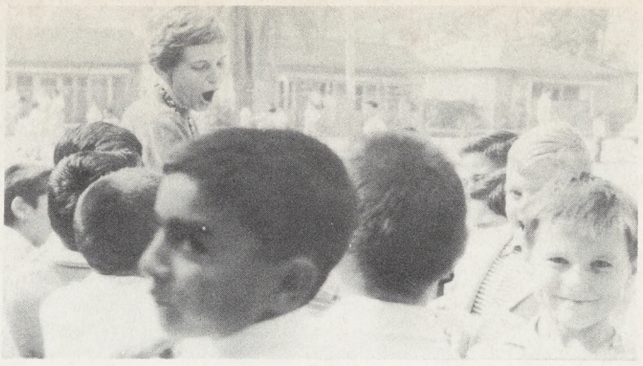


While Roy Leaf (top) and Mid Burnett are putting up the banners may we remind you that if you like to see these things in the IRREGULAR it would be well to stop right now and send your usual $5 to:

Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28, California
Immaculate Heart College

We'll accept any amount with gratitude. But don't consider it tax exempt until it reaches five dollars per year. Anything under that is just paying your way. But if you can only afford one dollar don't hesitate. Send it. You can't afford not to.... By reading the IRREGuLar your earning powers just naturally increase and then of course we'll expect tithes.

Joan Gabriel '58 was needed at home this year so she left her classmates to work and study in New York City while she teaches third grade at Our Lady Queen of the Angels School in Los Angeles. She seems sold on her job.



Graduation Exhibit, May 1958 brought many beloved Alumnae and other BELOVEDS back to the old Stamping Grounds. This photo shows them watching the puppet shows featured every afternoon of the 8 day exhibit.

Alumnae, husband Fockens, and children

Grace Sievert Perreiah '58 and her mother talk with Dr. Laporte at the Senior Exhibit

Class of '47

Class of '53

Margaret Moroney Whalen '53, daughter, and husband Jack below in foreground.

Rosemont College

slide talk →

Thank You To Dorothy Bartholomew of Lansdowne, Pa. for arranging our slide talks atRosemont College and St. Philomena's Parish Hall in Lansdowne Pennsylvania Very Much

LECTURES IN AMERICA

*"The rain it raineth every day,*
*Upon the just and unjust fella,*
*But more upon the just, because*
*The unjust hath the just's umbrella."*

SMM only lost one umbrella in Pennsylvania but received two in the mail: her own from Pat Baker Faith, a new one from Dorothy Bartholomew...Thanks

Thank You Very Much

← Rose Slivka and CRAFT HORIZON'S own Tibbs study slides of IHC art work....which study resulted in a feature spread in the WINTER ISSUE of Rose's own CRAFT HORIZON..1958

We think perhaps some of you are wondering why we are suffering

**EMBARRASSING**

moments.....

Well, this is the 13th issue of the

IRREGULAR BULLETIN

and so far no one has decided that we are worthy of a

big enough building to work in which

IHC DEVELOPMENT FUND

Don't miss this chance

To Evelyn Harvey of GLAMOUR and other GLAMOUR girls...our gratitude for much... ↗

To Helen Valentine and our own DALE HAVEN of CHARM MAGAZINE...our gratitude for much →

← To Gretta Daniels of the MODERN MUSEUM in NEW YORK CITY...our gratitude for much

↙ Guests at our slide talk at St. Philomena's

And now to go into the question of punctuation.

There are some punctuations that are interesting and there are some punctuations that are not. Let us begin with the punctuations that are not. Of these the one but the first and the most the completely most uninteresting is the question mark. The question mark is alright when it is all alone when it is used as a brand on cattle or when it could be used in decoration but connected with writing it is completely entirely completely uninteresting. It is evident that if you ask a question you ask a question but anybody who can read at all knows when a question is a question

and anyway what is the use, if you do not know that a question is a question what is the use of its being a question. Therefore I never could bring myself to use a question mark, I always found it positively revolting

So now to come to the real question of punctuation, periods, commas, colons, semi-colons and capitals and small letters.

I have had a long and complicated life with all these.

Let us begin with these I use the least first and these are colons and semi-colons, one might add to these commas.

When I first began writing, I felt that writing should go on, I still do feel that it should go on but when I first began writing I was completely possessed by the necessity that writing should go on and if writing should go on what had colons and semi-colons to do with it, what had commas to do with it, what had periods to do with it what had small letters and capitals to do with it to do with writing going on which was at that time the most profound need I had in connection with writing. What had colons and semi-colons to do with it what had commas to do with it what had periods to do with it.

What had periods to do with it. Inevitably no matter how completely I had to have writing go on, physically one had to again and again stop sometime and if one had to again and again stop some time then periods had to exist. Beside I had always liked the look of periods and I liked what they did.

And now what does a comma do and what has it to do and why do I feel as I do about them.

What does a comma do.

I have refused them so often and left them out so much and did without them so continually that I have come finally to be indifferent to them. I do not now care whether you put them in or not but for a long time I felt very definitely about them and would have nothing to do with them.

As I say commas are servile and they have no life of their own, and their use is not a use, it is a way of replacing one's own interest

When it gets really difficult you want to disentangle rather than to cut the knot, at least so anybody feels who is working with any thread, so anybody feels who is working with any tool so anybody feels who is writing any sentence or reading it after it has been written. And what does a comma do, a comma does nothing but make easy a thing that if you like it enough is easy enough without the comma. A long complicated sentence should force itself upon you, make you know yourself knowing it and the comma, well at the most a comma is a poor period that it lets you stop and take a breath but if you want to take a breath you ought to know yourself that you want to take a breath. It is not like stopping altogether which is what a period does stopping altogether has something to do with going on, but taking a breath well you are always taking a breath and why emphasize one breath rather than another breath. Anyway that is the way I felt about it and I felt that about it very very strongly. And so I almost never used a comma.

There are two different ways of thinking about colons and semi-colons you can think of them as commas and as such they are purely servile or you can think of them as periods and then using them can make you feel adventurous. I can see that one might feel about them as periods but I myself never have, I began unfortunately to feel them as a comma and commas are servile they have no life of their own they are dependent upon use and convenience and they are put there just for practical purposes. Semi-colons and colons had for me from the first completely this character the character that a comma has and not the character that a period has and therefore and definitely I have never used them. But now dimly and definitely I do see that they might well possibly they might have in them something of the character of the period and so it might have been an adventure to use them. I really do not think so. I think however lively they are or disguised they are they are definitely more comma than period and so really I cannot regret not having used them. They are more powerful more imposing more pretentious than a comma but they are a comma all the same.

# THE MEMPHIS ACADEMY OF ARTS

# COMMENCEMENT EXERCISES 1958

## Academy Grads to Hear Brilliant Woman Artist

By MRS. FRANK T. HINDMAN

Sister Mary Corita, a nun, teacher, speaker, and brilliant artist, whose work is constantly being shown on tours of this country's leading art galleries, will give the commencement address at Memphis Academy of Arts at 4 p.m. Friday, June 6. She will be the first woman commencement speaker in the history of the Academy.

Professor of Art at the Immaculate Heart College, Los Angeles, she has won numerous honors and awards. Besides her own shows, she has arranged a series of traveling exhibits of students' work.

* * *

Comments on her fame were made here recently by a visitor, artist guest of Mrs. Jack Goltman.

"Don't miss an exhibit of her dynamic, imaginative work," urged the visitor.

"Sister Mary Corita is building cathedrals of the knowledge and use of beauty in the hearts and hands of her students," some one said.

* * *

Incidentally, Brooks Gallery purchased several of her paintings when one of her shows was in Memphis last year.

The trustees and faculty of the Academy will entertain at a reception honoring the distinguished artist, and Sister Magdalene Mary, chairman of art at the Immaculate Heart College, also an artist. The reception will follow the school exercises.

**Memphis Press-Scimitar**

The Sisters were the guests of Edwin Rust, Director of the Academy

At Graduation Time June 1958

IHC Summer 1958 Art Students visit "NATURE IN ABSTRACTION" at the Los Angeles County Museum

To find ourselves listed as ——— **literature available**

by the **CATHOLIC MANAGEMENT JOURNAL**
400 NORTH BROADWAY • MILWAUKEE 1, WISCONSIN

was a dazzling pleasure.....We have always tried to be AVAILABLE....BUT to discover that the IRREGULAR IRREGULAR BULLETIN is really LITERATURE.... Oh Glory....Oh Glory....Oh Nobel.....

**8TH IRREGULAR BULLETIN**

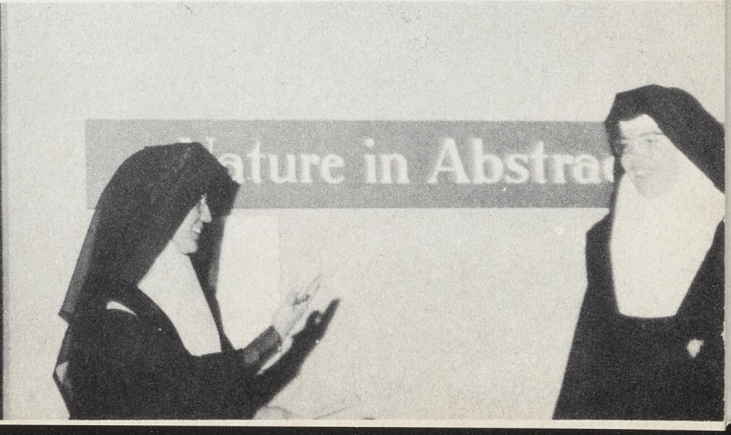
Here is indeed a "new product" of a Catholic college, a refreshing, free-form bulletin published by the Art Department of Immaculate Heart College, 5515 Franklin Ave., Los Angeles 28, Calif. It consists of assorted-sized pages, stapled together, some printed in both red and black, all the highly original product of the art students and staff. College students are not preparing for life, proclaims the bulletin, "we are living it now." The Irregular Bulletin has a fresh, off-beat, whimsical style which is apt to jolt the "more regular" reader. Nevertheless, it is a shiny example of the courage to do something different and the integrity to practice what they preach

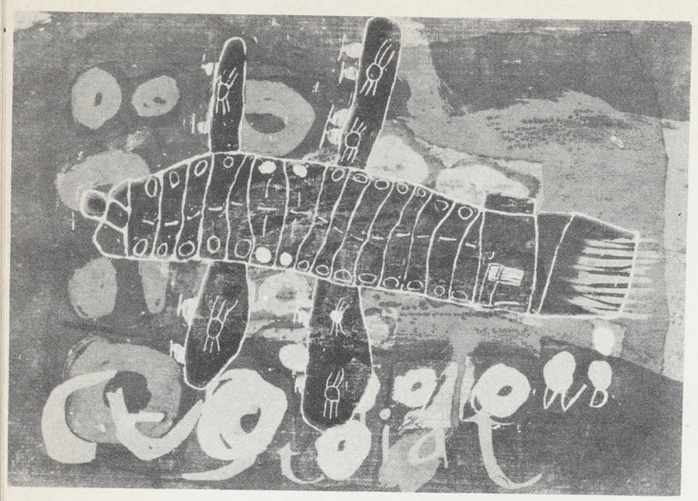
# What does "ABSTRACT" mean to you?

To us it means something-taken-from. For instance... a photograph of a tree is really an abstract of the tree. It is not the tree itself.

If you want a tree you have to go where there are trees. You'll never find one in a picture. All you'll find is an abstract of a tree. But there are different kinds of abstractions. Some artists make abstracts from the surface appearance of trees; some from the "spirit" of trees; some from the spatial relationships that exist among trees; etc. etc. etc.

If your interest in trees is limited to what a tree looks like when viewed from a certain distance, in a certain light, and by a certain person (YOU), then the artist, to please YOU, must simulate these accidents of nature to that degree which will make you think you are in the presence of a real tree. Many people prefer, when standing before a painting, to realize that they are in the presence of a REAL painting rather than in the presence of a make-believe tree. Although there can be make-believe trees in REAL paintings it is very probable that many people do not know how to contact the reality which is the painting itself. They make contact only with the tree which the painting happens to look like. (EVEN THEN WE HAVE OUR DOUBTS)





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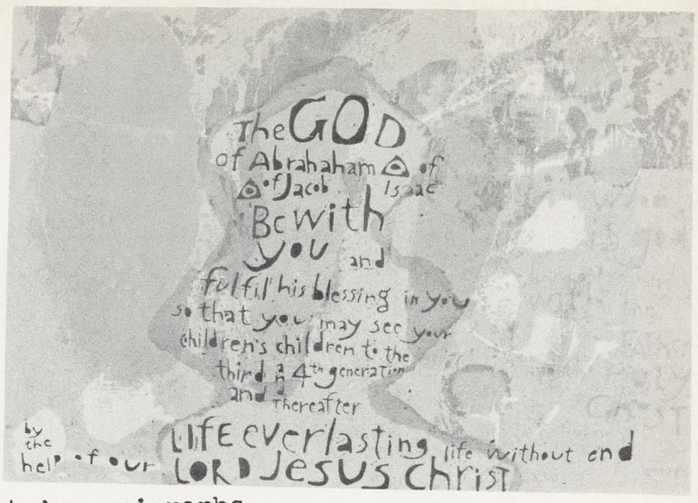
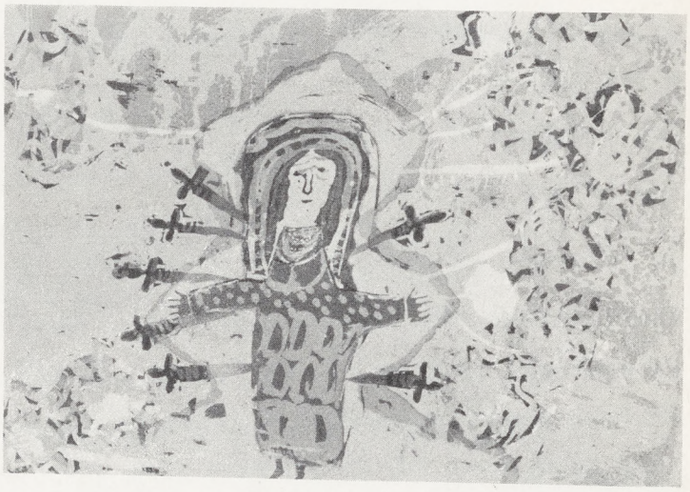



Wedding Blessing

These are some of Sister Mary Corita's serigraphs available for $20 each at any of galleries listed later in this IRREGULAR

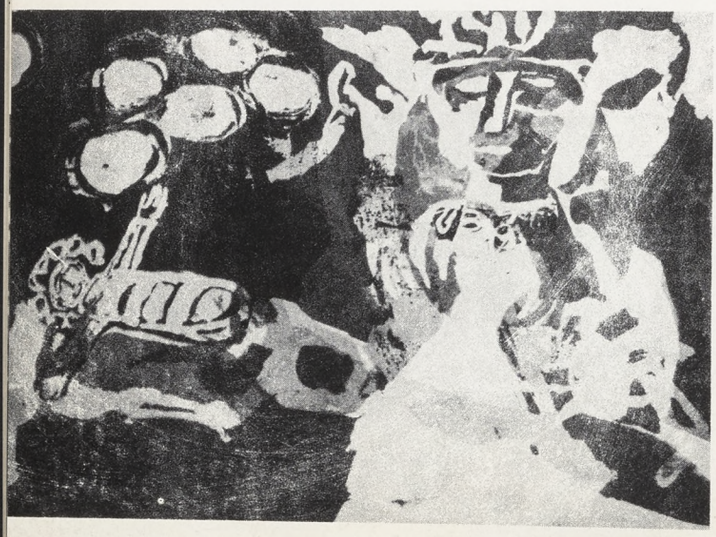
Or Or Or anytime anyone sends a $10 donation to the IRREGULAR BULLETIN he may purchase a surprise box containing three Corita serigraphs for the price of one

Have You Still No Faith



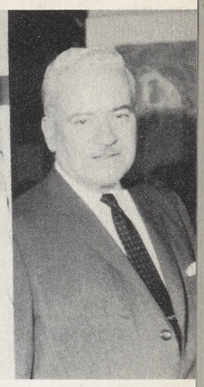
Seven Swords

.....providing, of course, he sends his $20 for serigraphs plus $10 for Irregular B. directly to the Editor of the Irregular Bulletin 5515 Franklin Avenue, Los Angeles 28, California



Nativity

The Sacrifice

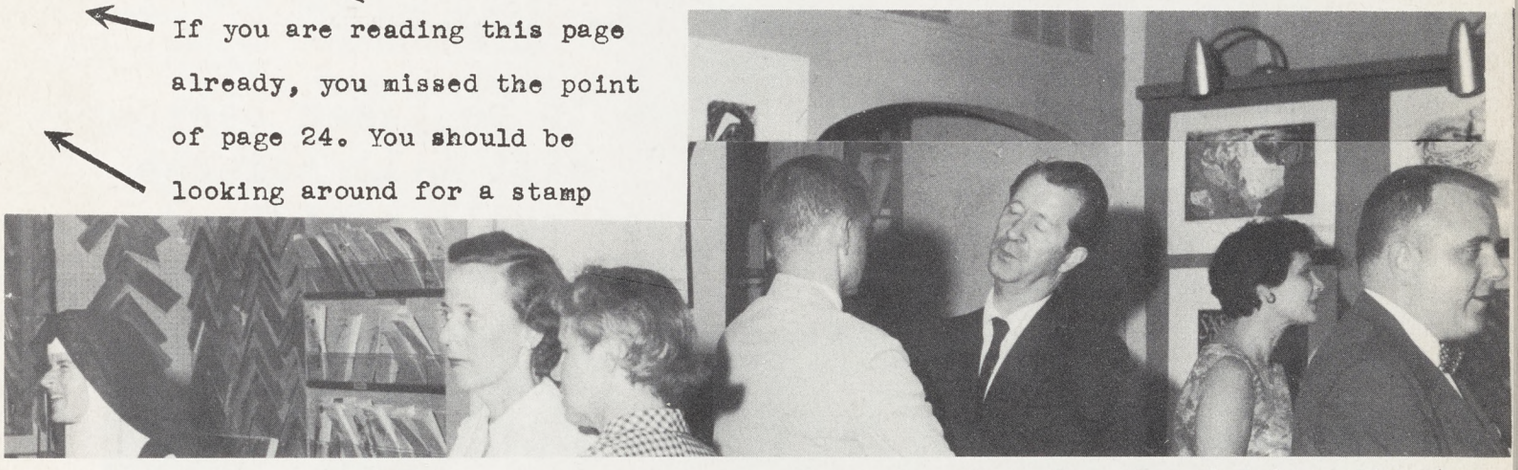


The photographs on this page were taken at the RECEPTION on June 12th

# It's National For-Heaven's-Sake-Week!

The word is tithe. It's the old-fashioned word for the good and beautiful tenth of his earnings that man once set aside for something he deeply believed in.

If you are reading this page already, you missed the point of page 24. You should be looking around for a stamp



## Washington DC

Mr.& Mrs. Manual Baker, Directors of the **IFA Galleries** where Sister Mary Corita's One-Nun-Show was presented

**Act now before this offer expires!**

# *Joyful New Art Created by Nuns*

THE Psalmist's long-honored injunction to "make a joyful noise unto the Lord" is being followed to the letter—but in another sense—by Sister Magdalen Mary and Sister Mary Corita I.H.M. of Immaculate Heart College in Los Angeles.

Their special joyful contribution stresses sight, instead of sound; and art, instead of music.

The Sisters, who were in town last week to lecture at a workshop on art education at Catholic University, have left a mementc of their stay in a "one-nun" show of Sister Mary Corita's serigraphs at the I.F.A. Galleries on Connecticut avenue which will continue through July 5.

Formally speaking, Sister Magdalen Mary and Sister Mary Corita are a two-woman art department. But the latter is also a "working" artist, as her serigraphs, paintings reproduced by a silk screen process, amply prove. Depending on the richest color for their effects—plus their originality—they have sold for as much as $400 each. Some thirty-five copies are made of each design. They represent her two-weeks-off vacation-time hobby over the past six years.

Sister Magdalen Mary is not an artist, herself, but her teaching has resulted in students who have gained for themselves the tops in painting commissions.

THIS is hardly the first time that folks in Washington have had a chance to see exactly what the Sisters mean when they say "art," a word which they have practically re-coined.

Back about a year ago, the area got its first surprised—and happy—glimpse of the remarkable art forms from Immaculate Heart College, where the Sisters teach. This show, which hung at the National Gallery of Art, during the American Institute of Architects exhibition, consisted of colorful embroidered religious banners.

Only recently, the National Home Center here roofed a local show of Immaculate College mosaics, comprised of sculpture, pictures and designs.

THE SISTERS are leaders in what today amounts to a cult. Known around the country as "Immaculate Heart College" style, the work which they have inspired is recognized not only by the National Gallery of Art but by the Metropolitan Museum and the Museum of Modern Art.

Riotous colors, shapes and forms so free that they seem to be newly liberated—all these ingredients are used in all sorts of media, from cookie molds to everyday erasers.

The Sisters believe that anything can be art just as they believe that anyone can be an artist.

"It often seems to us," says Sister Magdalen Mary, "that what we try to do is simply to help adults go back to the unconscious joy in art that children have. It is because of this that our department's work is often characterized as primitive—at least it's young."

ALTHOUGH Sister Magdalen has written a friendly how-to-do-it book, titled "Mosaics for Everyone," her students are also virtuosos in another field. Last week, during the Sisters' stay at Catholic University, the school sponsored an exhibition of 40 oil paintings from the West Coast college.

*The Washington Post and Times Herald*

*By Sarah Booth Conroy* Thank you sarah

# dedication to *rocco yervasi*

May his tribe increase

Rocco, Formerly in Sister Mary Corita's Adult Education Art Structure Class, flew from Connecticut where he is in the advertising art business----to the I.F.A. Galleries' Reception in Washington,D.C., last June 12th to respond to the IRREGULAR Bulletin's appeal (See issue #8):"Can hardly wait till someone gives us the Irregular amount of $101"

How we love to be taken seriously (Can hardly wait till someone sponsors the whole next issue---- $3,000.....Ha-Ha-Ha-Ha-Ha-Ha-Ha)

Rocco ↑ **His Finest Hour**

It is a simple thing to be quite certain that there are kinds in men and women. It is a simple thing and then not any one has any worrying to be doing about any one being any one. It is a simple thing to be quite certain that each one is one being a kind of them and in being that kind of a one is one being, doing, thinking, feeling, remembering and forgetting, loving, disliking, being angry, laughing, eating, drinking, talking, sleeping, waking like all of them of that kind of them. There are enough kinds in men and women so that any one can be interested in that thing that there are kinds in men and women.

Gertrude states
that there are kinds in men and women and we are grateful for Rocco's kind.

FROM a letter to the Chicago *Tribune's* column "A Line o' Type or Two": As a stamp dealer I used to send selections to philatelists. I still wake up wondering about a letter we got from one delinquent. "I never sent for any of your stamps," it said, "and, if so, you never sent them, but if you did, I never received them. But if I did, I returned them to you, but if I didn't, I won't."

# Nun Hailed A Great Artist

BY GERTRUDE S. CLEARY Immaculate Heart College
Washington Bureau Staff

WASHINGTON — Art critics have discovered one of America's great printmakers in a Los Angeles convent.

She is Sister Mary Corita, a 40-year-old nun in the order of the Sisters of the Immaculate Heart of Mary.

**Sister Mary Corita's serigraphic prints, which have just been displayed in Washington, have already become collector's items.**

Some of her first prints, originally priced in the $10 range now fetch $500.

Serigraphy is an ancient form of Chinese art.

In this process a semi-liquid pigment is pressed with a squeege through a fine-mesh silk screen to form the given design upon any desired surface by means of a stencil (one stencil for each color.

Some of Sister Corita's prints require as many as 35 screens).

* * *

JULES LANGER of "Art News" says of Sister Mary Corita:

**"I recall my astonishment, and then glowing pleasure, some years ago when I first came across a serigraph by Sister Mary Corita . . . I have followed Sister Mary Corita's growing mastery of her chosen medium.**

"Astonishment has turned to delight with each succeeding print."

Sister Mary Corita is a tiny, unassuming nun. At her showings it is hard to distinguish her from the nuns who are her "companions."

* * *

**fessor of art at Immaculate Heart College in Los Angeles.**

**BUT THE** imagination, originality, mastery, and religious fervor which her prints express become very evident in her personality, as she explains her work.

**Sister Mary Corita, born in Ft. Dodge, Iowa, and educated at the University of Southern California, is pro-**

**Sister has taken this ancient art form and used it to create masterpieces that could hold their own in Greenwich Village or the Left Bank.**

In addition to her fame as an artist, she has been cited as one of the nation's outstanding art educators.

Thank you Gertrude (not Stein this time but CLEARY)

# SPECTACULAR PRINT SALE

FRIDAY, FEBRUARY 6, 1959 seven to ten pm

If you can not come, See page 24 for mail order offer

Sale prints and everything also ART RENTAL

Photographer Robert Frank, born in Zurich on November 9, 1924, has been living in the U.S.A.—mostly in New York—since 1948. At first, he worked as a regular collaborator on magazine 'Harper's Bazaar', later doing free-lance work for some of the most important American magazines. Within a relatively short time his self-willed and uncompromising work brought him into the front line of today's photographers. The recognition accorded him by the public was also expressed in the award of some important prizes, among them the Guggenheim Fellowship, which he received in 1955 and 1956. Incidentally, this was the first time a non-American had been awarded this distinction.

Credit Robert with this photo →

# Robert Frank

Star for Katie for being so smart as to have ALMA for a mother

← Alma Shon (and daughter Katie), full time agent for Art Department IHC, and in between times designer for Neiman Marcus of Dallas, Texas, is responsible for the commission Sister Mary Corita received to design gift wrap paper for Christmas 1958 for the famous department store. Be sure to request the "NOEL" gift wrap when shopping at Neiman Marcus.....If you can afford to shop at Neiman Marcus we certainly are going to expect a handsome donation for the IRREGULAR.. Maybe this is where our new ART BUILDING comes in.

ANNOUNCING an exhibition of importance . . . .

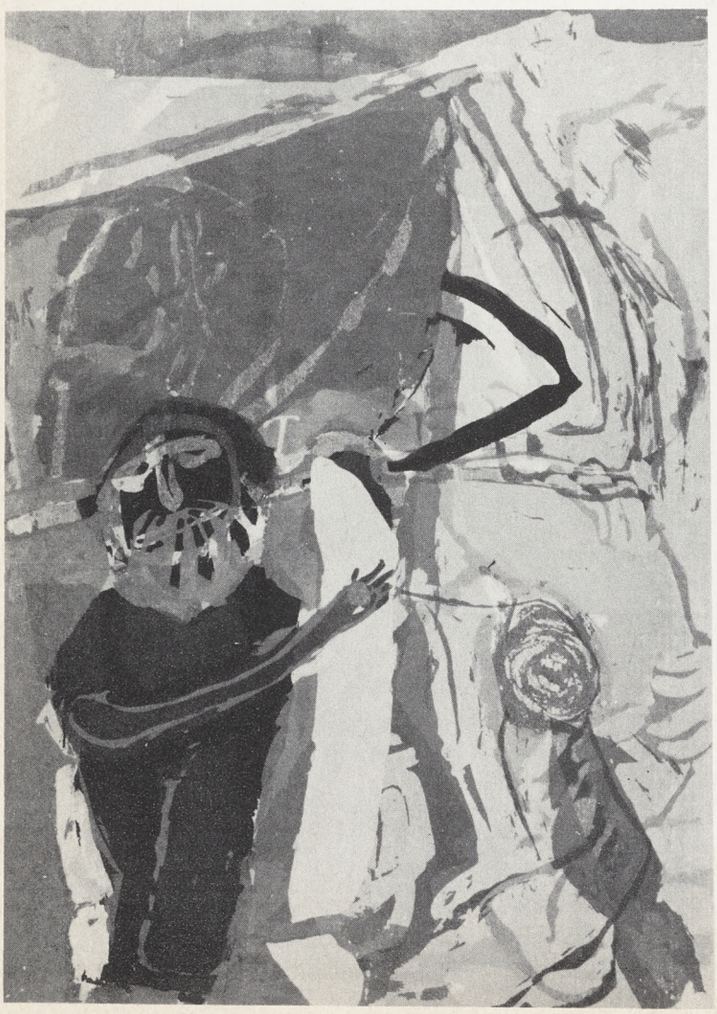


Photo by Robert Frank of New York City

## EXHIBIT I: Serigraphs by Sister Mary Corita, I.H.M.

Sister Mary Corita will be having one man shows this December at the

Print Exhibitions
Chicago, Illinois

Mirell Gallery
Coconut Grove
Florida

Dallas Museum
Dallas, Texas

Rockhurst College
Kansas City, Missouri

Akron Art Institute
Akron, Ohio

Colorado Springs Museum
Colorado

And at our own beloved Los Angeles City Hall Tower Gallery.

Dallas Museum and City Hall are not exactly one man shows. SMC's students are also showing banners cookies, puppets, etc.

# news of "prints"

PLURAL of whim is women. I was rather drunk with what I had done. And I am always one to prefer being sober. I must be sober. It is so much more exciting to be sober, to be exact and concentrated and sober. So then as I say I began again.

The students' serigraphs along with Sister Mary Corita's are available at the following shops and galleries:

THE BOTOLPH GROUP, Boston

I.F.A.GALLERIES, Washington, D.C.

GRAIL CENTER, Philadelphia

THE LITTLE GALLERY, Princeton, N.J.

THE NEW DESIGN GALLERY, Vancouver

VALLEY HOUSE, Dallas, Texas

LAWRENCE GALLERY Kansas City, Mo.

THE CENTER, St. Louis, Mo.

TANGLEWOOD GALLERY, Stockbridge, Mass.

PRINT EXHIBITIONS, Chicago, Ill

ST. BENET'S BOOK SHOP, Chicago, Ill

AND in California

KRAMER'S ORIGINALS, Los Angeles
GUMPS, San Francisco
CURT WAGNER, Redondo Beach
THE STUDIO, Long Beach
DIXIE HALL STUDIO, Laguna Beach
EXODUS, San Pedro
McCONNELL'S, Los angeles

## EXHIBIT IX:

# Serigraphs by Students of Sister Magdalen Mary, I.H.M.

Robert Yaryan, Chairman of Art at Midwestern University, Wichita Falls, Texas Exhibit IX

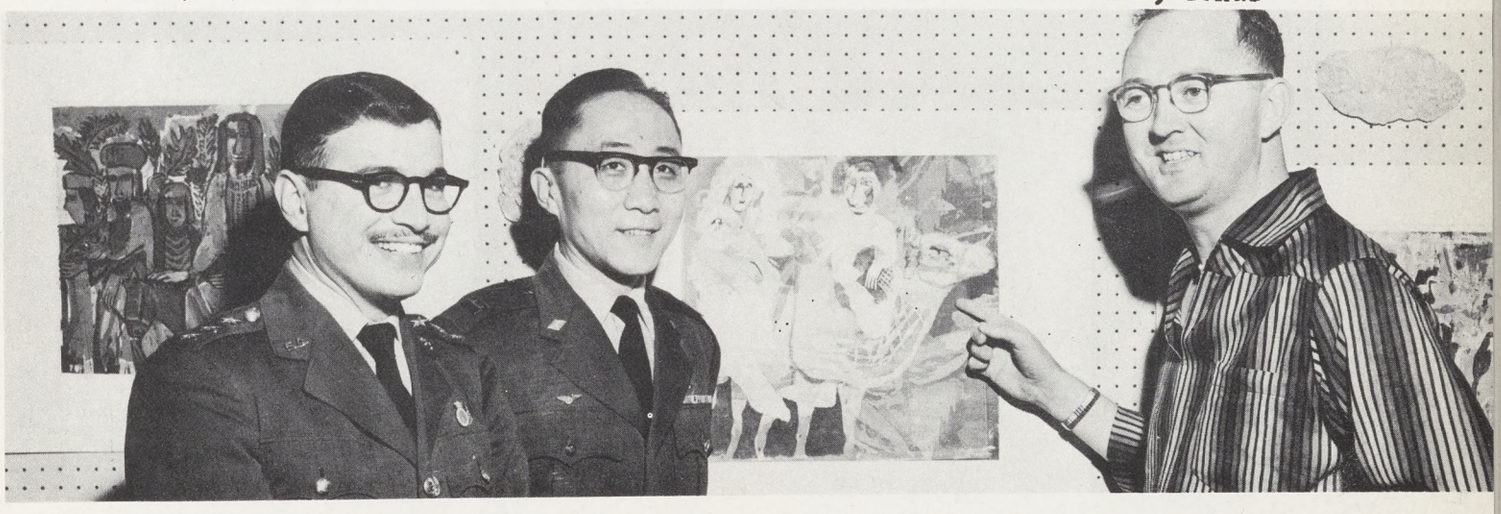


Exhibit IX

may be seen this December
at Webster College, Mo.

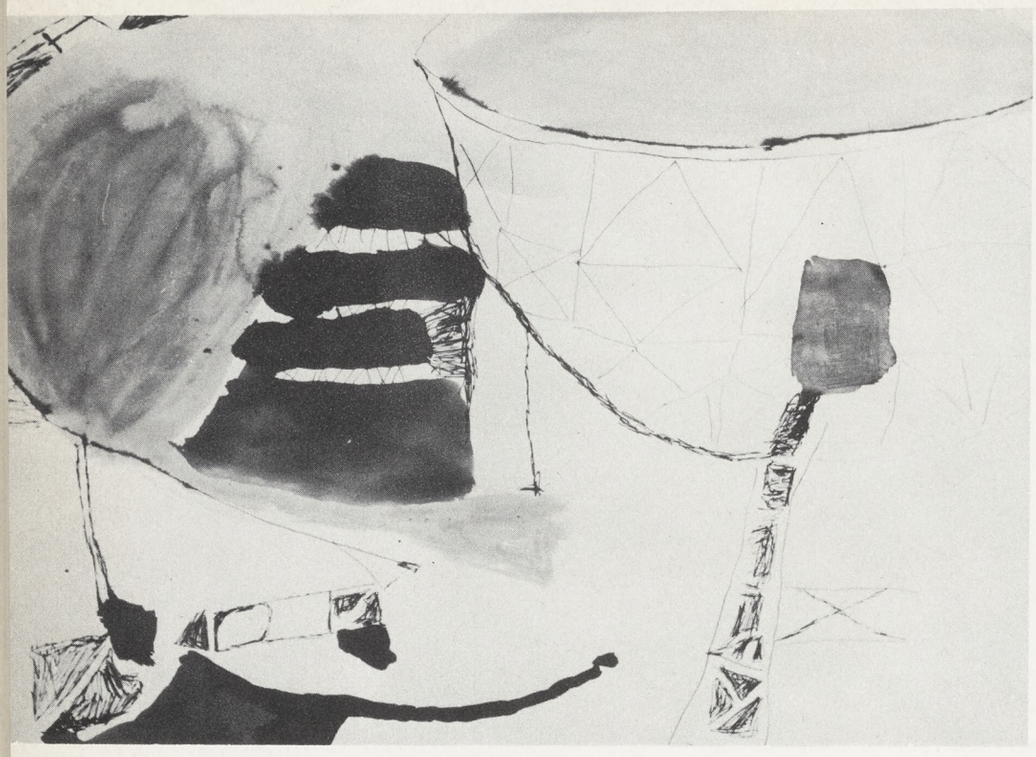
and at Fullerton Public
Library, California.

**Write For Information**

SISTER MAGDALEN MARY
*chairman, exhibits*
*immaculate heart college*
*5515 franklin avenue*
*hollywood 28, california*

## Traveling Exhibitions Available

JOAN GABRIEL



# EXHIBIT IV 2

## Traveling Exhibitions Available

**Write For Information**

SISTER MAGDALEN MARY
*chairman, exhibits*
*immaculate heart college*
*5515 franklin avenue*
*hollywood 28, california*

# DRAWINGS

DONNA TATE

KAY CAMBELL

by Students of

# SISTER MARY CORITA

One of the eighteen traveling exhibitions circulated by the Art Department of Immaculate Heart College, Los Angeles, California

1. ANNA HEILBRONNER
2. ESTHER FELS
3. ROY LEAF
4. ROSALIA ABOITIZ
5. MARY AHERN
6. ROSALIA ABOITIZ
7. JAN STEWARD
8. ROY LEAF
9. PAT BAKER FAITH
10. ANNETTE LAPORTE
11. TONY MEYERS
12. SISTER MARILYN
13. DONNA TATE
14. CAROL WOODAMAN
15. MARIE AGUILAR
16. BERNEICE DAKAN
17. NORINE DRESSER
18. MARIA PRIETTO
19. DONNA TATE
20. (SAT. CLASS) NO NAME
21. CAROL WOODAMAN
22. JEAN GERPHEIDE
23. ASTA INGLE
24. JOAN GABRIEL
25. MARIA PRIETTO
26. ASTA INGLE
27. CAROL WOODAMAN
28. (PHOTOGRAPH)
29. ANN STOCKEMER
30. KAY CAMBELL
31. CONNIE CONWAY
32. KATHLEEN LANG
33. ROY LEAF
34. JEAN GERPHEIDE
35. SISTER MONICA
36. KATHLEEN LANG
37. MARIE AGUILAR
38. MARIE AGUILAR
39. JOAN GABRIEL
40. GRACE SIEVERT PERRIAH

ROY LEAF

We Recommend @ $5

New Lines Portfolio by
Bernice and Mel Strawn,
607 Cherry Lane,
East Lansing, Michigan.

# what you can't see <u>can</u> hurt you...

There's nothing wrong with my vision. That's why it came as a shock to discover not long ago that I was missing most of what I should be seeing. My eyes were doing their job, but my mind wasn't. I was a victim of "habit-focus," a very common affliction which makes you see what you expect to see instead of what is really there.

The usual remedies prescribed for this condition are a trip around the world, a love affair or a few years of psychoanalysis. But since I couldn't afford any of these, I began to experiment with other ways of getting a fresh view of the world immediately under my nose. I found a few simple devices for seeing much I'd missed before--and I don't know why they shouldn't work for you, if you feel like trying them.

My first experiment took place under one of the stone lions of the New York Public Library. My wife was late for our appointment and I stared sourly at the swirling faces of passers-by. How could anybody crack open these dead pans and catch a glimpse of the real persons underneath?

Then somewhere out of my subconscious came the idle thought: "How would these people carry off a scene which required them to say the words, ' I love you'?" One after another I singled out men and women in the crowd and mentally fed them this line from the fundamental drama in every human life. The effect was amazing. Wherever I looked, people seemed to drop their masks and present the story of their lives in a flash of insight.

All this sounded pretty screwy when I explained it to my wife, but she tried it herself and found it had the same startling effect.

CIRCUS EXPERIMENT

I learned something else about looking at people and things the last time I took my family to the circus. It was a three-ring show and hard to watch because too much was happening all at once. To enjoy it, we found we had to concentrate on one event at a time and let the rest go.

Like the circus, the world around us is hard to take in all at once. It's surprising how much more exciting and entertaining it becomes when you remind yourself, as in the circus, to look at it selectively, scene by scene.

An easy way to do this is to look about you as if your eyes were the lenses of a movie camera. This enables you to frame your subjects, establish their roles, eliminate distracting non-essentials and single out telling details in a series of close-ups.

In walking down a street, for instance, try narrowing down your focus to a single feature of the passing faces--mouths, chins, noses, eyes, eyebrows. For half a block or so watch only hats and hairdoes, switch for awhile to the hands that swing by, then let feet alone tell their stories. Your camera perspective gives to everything that is happening around you the quality of a performance enacted for your special enjoyment.

FAMILY IMAGES ELUSIVE

When you're away from home, even for a little while, have you ever noticed how hard it is to get a clear mental image of the people who mean most to you?

This happened to me on a business trip to Canada. I wanted to buy my wife a tweed coat but I had no idea of her size. For purposes of comparison a saleslady obligingly called together three or four other women of varying shapes and sizes--but this confused me all the more.

Later in my hotel room I tried to summon up mental images of a variety of people. Casual acquaintances, news figures like President Eisenhower or Queen Elizabeth, or even historical characters like Thomas Jefferson or Dolly Madison, appeared to me with almost photographic clarity. But the harder I concentrated on my wife and children, the more elusive they became.

When I got back home I made a point of looking at my family as if I'd never seen them before. The results were gratifying all around. "What's come over you?" my wife remarked one day. "You actually seem to hear what I'm saying." As for the boys, they began to let me in on a whole segment of their lives which children simply assume that grownups are incapable of understanding. Nobody felt "taken for granted."

Familiarity ought to help us see more clearly. Actually I found that it conceals more than it reveals. As adults, we seldom bother to look carefully or searchingly at anybody or anything we can classify or count on. After years of contented married life, husbands sometimes make the startling discovery that their wives are middle-aged women. Grown-ups sons and daughters sometimes have to remind their parents that they are no longer children. The big problem is to break one's self of the habit of seeing only what one has always seen.

# • • • *ways to explore the wide and wonderful world*

Take handwriting, for instance. Held right side up it's utterly familiar. But turn it upside down and you can scarcely recognize it as your own.

PRACTICE ON WORDS

Sounds can act the same way. Take the spoken word -- any word that pops into your head. Repeat it over and over until you hear only the sound without the sense. The result is disconcerting at first because the sound is so strange. But after a little practice in rediscovering the sound of words along with their meaning, language becomes the music it was meant to be.

Getting rid of habit-focus makes the most commonplace events more vivid. I light a cigarette 30 or 40 times a day. But when I took time out to look at it the other day, the striking of a match turned out to be a novel and exciting thing to watch. So was the spectacle of water coming to a boil for Sunday-morning coffee, the dropping of water from a leaky bathroom fauct, the dance-like motions of laundry hung out to dry.

WHAT DO YOU LOOK LIKE?

Did you ever have the experience of glancing at a stranger's reflection in a shopwindow--and then discovering it was you? For a split second you surprise into view an aspect of yourself that's completely strange to you. When this happened to me recently, I began to wonder why I'd never seen this image of myself during all the other times I'd peered into mirrors. Naturally it was because I'd gotten so used to seeing only what I expected to see that I didn't really know what I looked like.

Taking a tip from small children who like to make faces at themselves, I stared at my reflection and tried to disentangle it from all the hopes and misgivings nearly everyone feels about his own face. If you think this is easy, try it sometime. It takes a lot of practice to get down to rock bottom, but it's worth it--to see yourself as others see you. It also helps you see others as they see themselves.

Most of us look at the world the way we look at ourselves in a mirror. Since we have to get along in the world we're more interested in using it than in actually seeing it. We leave this to poets, artists and very small children.

I remember coming home late one Sunday afternoon from a visit to an exhibit of paintings by Paul Cezanne at the Metropolitan Museum. My wife and I were both exhilarated and exhausted. Breakfast and lunch dishes were still in the sink, the beds were unmade, dinner still had to be prepared and the children put to bed. It was after 10 before we even got around to the dishes. Halfway through, Betzy backed away from the sink, cocked her head to one side and peered intently at the sink. "It's beautiful! she laughed. "I really mean it."

Then I saw it too. Thanks to Cezanne, this sinkful of pots, pans and dishes was not just a chore to be done but a chance arrangement of shapes and colors which was very pleasing to look at. We took a breather while I set up my camera and tripod and took a time exposure of it. I still think it's one of the best photographs I ever took.

What with radio, television, movies, newspapers and magazines, it's very easy these days to find experts who will do our seeing for us. But the words and pictures of these experts are not the same as our own experiences--the taste, smell, sight, sound and feel of reality.

JAMES SUMMED IT UP

What is the special gift that enables a few great men and women to see the world so much more clearly than the rest? The psychologist William James summed it up in a line: "Genius means little more than the faculty of perceiving in an unhabitual way."

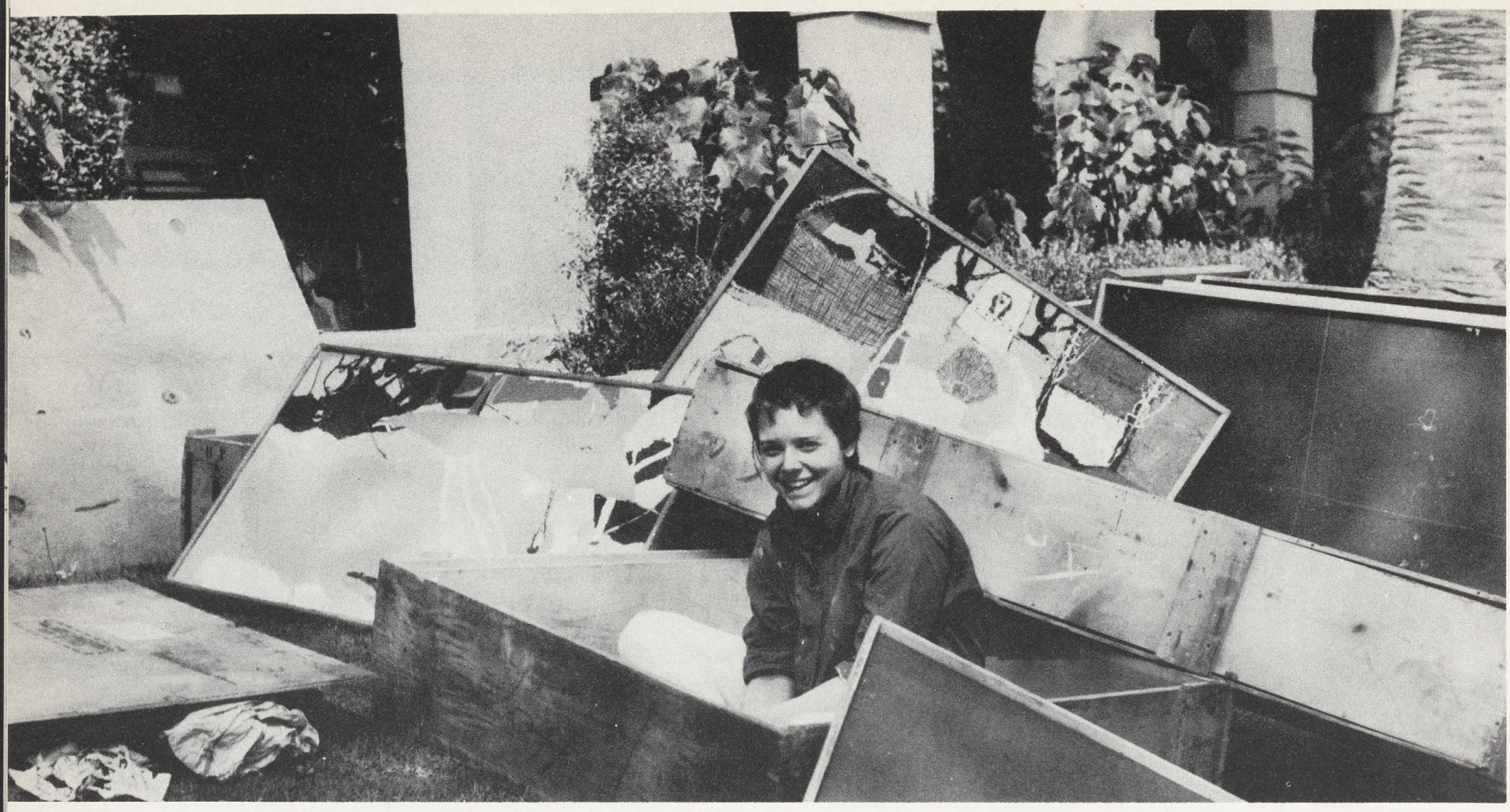
Once you get rid of habit-focus, this kind of genius comes naturally. You don't have to wait for some heaven-sent inspiration to use it. You can start right now by looking at each new day in your life for what it really is--something never before experienced and never to be experienced again. Why worry if your genius isn't the kind that pushes back the frontiers of science or produces great works of art? Isn't it enough to discover the world?

THE ART OF SEEING

By John Kord Lagemann



The difference, in short, is more *enjoyment*. Try you'll see



What is she doing. She is working. She is not needing to be changing. She is working very well, she is not needing to be changing. She has been working very hard. She has been suffering. She is not needing to be changing.

She has been living and working, she has been quiet and working, she has been suffering and working, she has been watching and working, she has been waiting, she has been working, she has been waiting and working, she is not needing to be changing.

# THE CLASSIC EXAMPLE...

Just happened to find in the attic this old photo of Johanne (2nd from left front row) when she was a first grader in the old TRAINING SCHOOL (Now the College Art Dept.)

The smallest girl, center front row, is now Sister Eugene,FCSP, of Seattle. She was Sally Zeyen, little sister of the Immaculate Heart Trio: Sisters Mark, Denis, & Anthony.

Johanne Ernst, Senior English Major
at Sarah Lawrence College in New York
Took the Summer Session 1958 Serigraph
Workshop----then----stayed on after
school closed as Sister Magdalen Mary's
assistant---every day from 8 to 6
until Sarah Lawrence Recalled Her.

Johanne helped pack the oil Exhibit Among other little things

for a showing in the DECATUR ART CENTER in ILLINOIS.

The Oil Paintings are now at the NATIONAL HOUSING CENTER

It will probably never happen again to us but we offer the idea to other young women as the classic example in share the load efforts.

# women at work Day into Late-Day

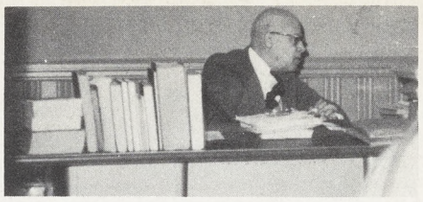
## THE CLASSIC EXAMPLE...

And Sister Mary Corita had an all day all night assistant also, Mary Valentine Hsu. Mary is a Science Major but she doesn't let that get in her way. Mary is shown Cleaning SMC's squeegee which she uses to drag the paint across the silk screen when she makes a serigraph.

# *Workshop on New Trends in Catholic Art Education*

**THE CATHOLIC UNIVERSITY OF AMERICA** WASHINGTON, D. C.

**JUNE 13 TO JUNE 24, 1958**



*Director of Workshops*
ROY J. DEFERRARI, Ph.D.,
Secretary General of the University.

This and the next few pages are a photographic review of last year s (1958) WORKSHOP.

SISTER M. JOANNE CHRISTIE, S.N.D., M.A.
Writer, Artist; Director, Girls Art Department,
Central Catholic High School, Toledo, Ohio.
ART EXPRESSION FOR THE ADOLESCENT: Sister M. Joanne.

SISTER JANE CATHERINE LAUER, O.S.U., M.F.A.
Director, Department of Fine Arts,
Mary Manse College, Toledo, Ohio.

Practicum 4: ON ART, THE MIRROR OF HISTORY (2 semester hours of credit):
Sister Immaculee, S.P., and Sister Jane Catherine, O.S.U.,
Co-Directors.

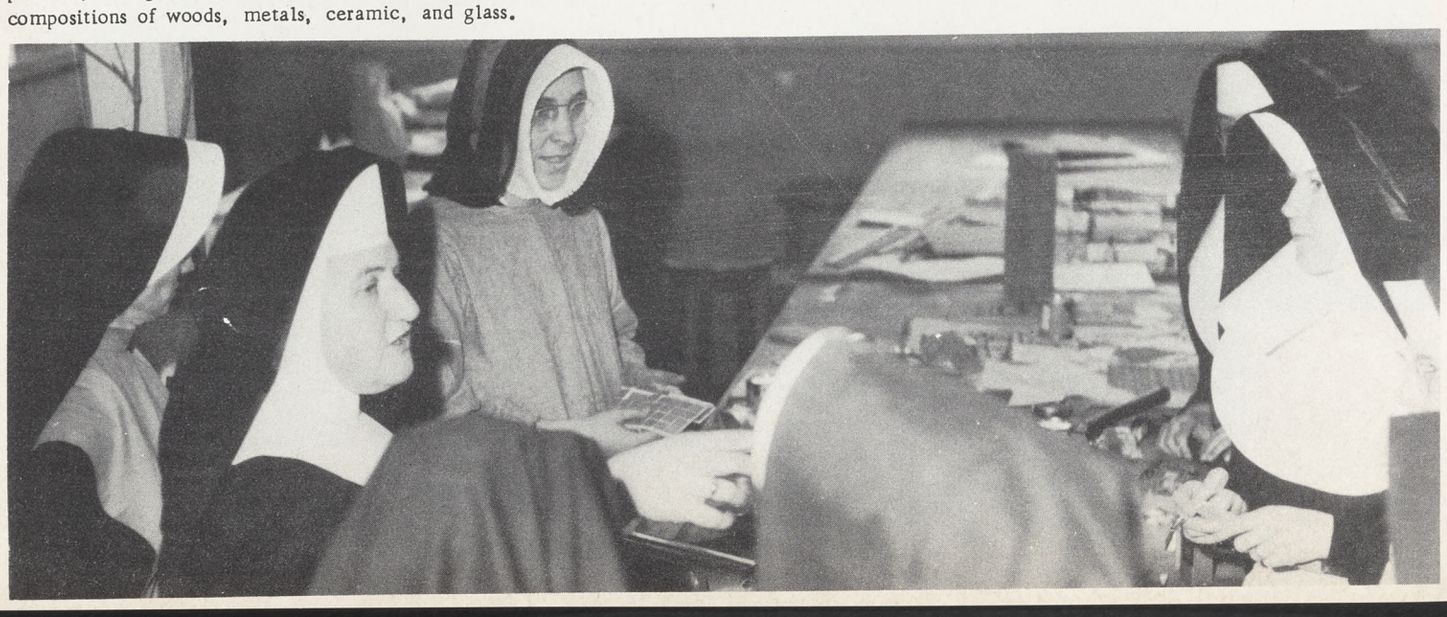
Directed gallery talks and discussions. Assuming that works of art are concrete reflections of the social spirit of the age which produces them, this group will study the actual works available in the museums and galleries of Washington for evidence of such reflection. After the first preliminary orientation period, all sessions will be held in the galleries. Subjects

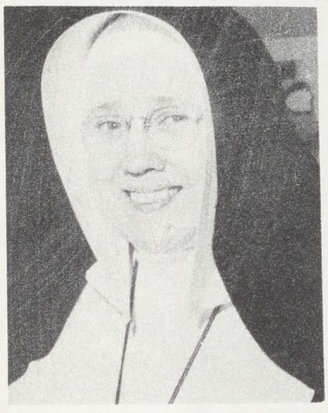
SISTER IMMACULEE KRAFTHEFER, S.P., M.F.A.
Artist, Pius XII Institute, Florence, Italy; Instructor
in Art, Immaculata Junior College,
Washington, D. C.

Practicum 2: ON DESIGN WITH MATERIALS (2 semester hours of credit):

SISTER M. THOMASITA FESSLER, O.S.F., M.F.A. Director.
Sculptor, Artist, Designer; Head, Art Department, Cardinal Stritch College,
Milwaukee, Wisconsin.

Experiments in combining varied materials. Problems are practical so that participants may experience the combined stimulation of need and material. Such problems may range from silver wire against ebony for a pendant, through sculptural works of ceramic, copper, wood, etc., to mural compositions of woods, metals, ceramic, and glass.





*Director of Workshop on New Trends in Catholic Art Education*
SISTER ESTHER NEWPORT, S.P., M.F.A., Head, Art Department, St. Mary-of-the-Woods College, St. Mary-of-the-Woods, Indiana.

# WANTS TO KNOW...

**What could be more sensible than**

**Or more exciting than**

10 days of ***Summer*** June 12 to June 23, 1959

at the ten day 1959 ART WORKSHOP in WASHINGTON, DC

PRACTICUM LEADERS FOR NEXT SUMMER 1959

I Reverend Gregory Smith, O.Carm.
**Relation of Art and Liturgical Themes**

II Sister Mary Corita, IHM
**Creativity in Teaching Art**

III Sister Magdalen Mary, IHM
**Water Color Painting and Collage**

IV Gyorgy Kepes
**Vision and Design**

V Celia Hubbard
**Art for Publication**

Other Speakers: Msgr. T.Quigley,DD
Victor D'Amico
Dr. Ralph Beelke
Sister Joanne,SND
Dr. John Lembach
Sister Esther,SP

FOR 1959 INFORMATION WRITE RIGHT NOW TO
Sister Esther, St.Mary-of-the-Woods College, Indiana.

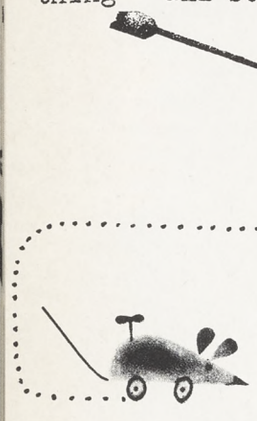
# practicum 2

ON CREATIVE ORIENTATION (2 semester hours of credit)

SISTER MARY CORITA, I.H.M., M.A. Serigraph Artist;
Professor of Art Immaculate Heart College,

There is not enough space to tell you all that transpired, to mention all the distinguished guests such as Raymond Stites, Viktor Lowenfeld, etc, to mention all the distinguished artists and teachers who participated. So come next June and find out for yourself.

Miss Miller, Dr. Deferrari's secretary is not always this outspoken....BUT we are inclined to believe that SMC brought this on herself. She keeps trying everything and sometimes she is just trying.



Dear Sister Corita:

This arrived after your departure from the campus. I sincerely hope that not forwarding it caused you a great deal of difficulty.

Virginia Miller

To get somewhere–you must sometimes follow many paths that lead to nowhere

Of course, darling!..

**PROCEEDINGS:** The 1958 ART WORKSHOP PROCeedings will be available for purchase in the Spring 1959...Write to Catholic University Washington, D.C.

One copy of a report on the proceedings will be sent to each full-time participant, free of charge, as soon as it is available. This will probably be sometime in the spring of 1959.

We hope that
MARTHA DICKENSON of

E. WEYHE, INC.
PRINTS AND BOOKS ON THE FINE ARTS
794 LEXINGTON AVENUE • NEW YORK 21

remembered that her large gift to us of stray pages from old OLD books is

tax deductible

Thank you Martha, Martha and we hope you will keep busy about many little

things ...especially us

SMC's PRACTICUM really did search for the creative concept and if SMC was any good at all they did not find it but are still looking.

WILLIAM COWPER: A life of ease is a difficult pursuit.

A prejudice is a vagrant opinion without visible means of support.

SEARCHING FOR THE CREATIVE CONCEPT: Sister M. Corita.

DEMONSTRATION OF TEACHING METHOD — Orientation: Sister M. Corita.

Through a variety of experiences designed to awaken the mind to creative seeing, the participant is made aware of new visual meanings and is stimulated to new forms of expression.

THE CATHOLIC PHILOSOPHY OF ART EDUCATION: Panel — ROBERT E. RAMBUSCH

Sister M. Corita

Sister M. Thomasita

Moderator, Sister Esther.

*Facts and Fancies:* Twice as many people are engaged in clerical work now as in 1940. Maybe we're more mixed up than ever, but we're getting it all down on paper

★

I AM going to read what I have written to read, because in a general way it is easier even if it is not better and in a general way it is better even if it is not easier to read what has been written than to say what has not been written. Any way that is one way to feel about it. Gertrude and S.M.C. can use the same words in the same order and mean different things.

★

Answer to letter from
Pfc Gerald K. Lee
US56292276
A ROLODEX is a gadget that houses our mailing list and will always house your name because we love you not only because you are a boy which is what you say you am but because your letter is a collector's item

# Too many situations get fouled up

# practicum 3

Practicum 3: ON SERIGRAPHS AND PAINTING (2 semester hours of credit):
Director SISTER MAGDALEN MARY I.H.M., M.A.
Chairman, Art Department, Immaculate Heart College, Los Angeles
PERSPECTIVES: Sister Magdalen Mary.
A presentation of ideas behind "The Immaculate Heart Style;"
re-evaluation of the norms of art in terms at once Catholic and contemporary.

Sister Magdalen Mary's PRACTICUM.....

Well frankly, they got what there was to get...

What else could they do?

But what did SMM get?

She got a snag in getting this IRREGULAR to press...

She just keeps looking at the wonderful faces

in the above photograph and keeps remembering.....

the rather unrepeatable experience...Thank you all..

It is hard to turn the page.....

HAIL O CROSS. OUR ONLY HOPE!

Write to and send 1$ to and receive from *art department* *SAINT MARY'S COLLEGE* *NOTRE DAME, INDIANA*

Twenty different holy cards designed by Laliberte (Funds toward Art Scholarship) All for $1

# because people stop to think don't

Of course none of this has been intentional, one may say generally speaking that anything that is really inevitable, that is to say necessary is not intentional.

The other pages of this Bulletin were already at the printers when we came across this rather complete summary of WHERE TO GET THE EAMES FILMS so the following information cancels any information to the contrary which you may find earlier or later in this IRREGULAR.

NEW YORK TIMES October 12, 1958

## NEWCOMERS TO THE NONTHEATRICAL FILM FIELD

By HOWARD THOMPSON

ONE of the finest talents in the nontheatrical film sphere is the versatile Charles Eames, whose miniature beauties, appearing year in and year out, comprise a highly impressive record in taste, imagination and integrity. As with a trio of brand-new entries, the Eames trademark invariably means quality with a difference. The latest samplings, listed with other superior 16-mm. fare, include:

**The Information Machine** (10 mins., in color): A predominantly animated film, spanning primitive man's crude efforts to tabulate data and the wizardry of today's electronic computers. It was commissioned by the International Business Machines Corporation for the United States Pavilion at the Brussels World's Fair. The drawings done by a young woman named Dolores Cannata, are devastatingly clever and amusing. And the general sprightliness of the entire picture, a collaboration with Mr. Eames' wife, Ray, is deftly heightened by Elmer Bernstein's excellent musical score. (Available from I. B. M.'s Department of Information, 590 Madison Avenue.)

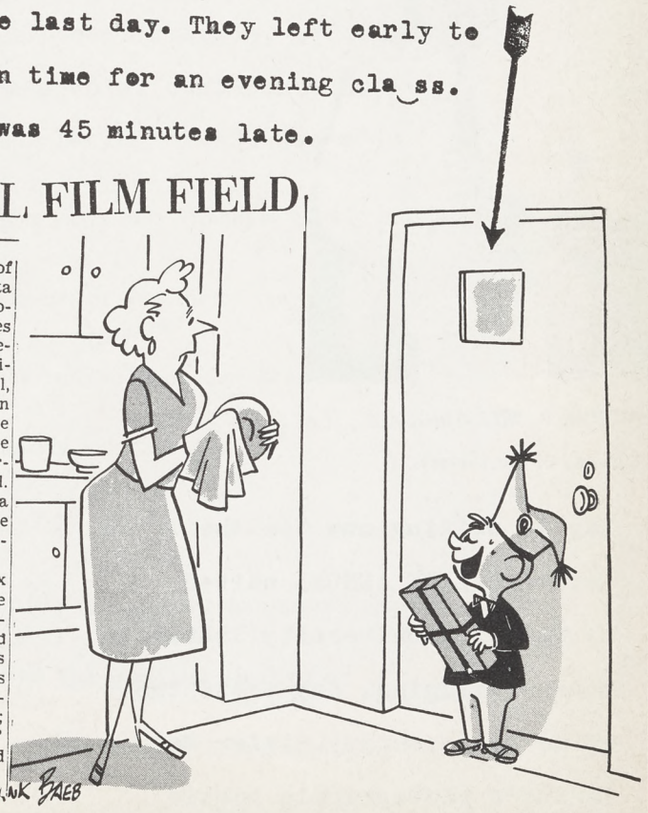
**Toccata for Toy Trains** (15 r in color): In this attractive joyride, Mr. and Mrs. Eames have utilized their extensive collection of tiny locomotives, dolls and appropriate mechanical devices. The result is fun for young and old, from beginning to end, again greatly abetted by composer Bernstein. (Brandon Films, Inc., 200 West Fifty-seventh Street.)

**The Day of the Dead** (18 mins., in color): A stunningly beautiful and polished picture—literally, just that—made by Mr. Eames for the Museum of International Folk Art in Santa Fe, N. M. Carefully synchronized to guitar music, a series of magnificently poetic and revealing photographs rhythmically documents the traditional, religious philosophy of death in a Mexican Indian village. The camera concentrates on the exotic objects symbolically ornamenting the annual festival. Edgar Kaufmann Jr. makes a superb co-narrator, and the color is wonderful. (Film Images, Inc., 1860 Broadway.)

A formidable backlog of six entries is available from the Museum of Modern Art Film Library (11 West Fifty-third Street), the original Eames sponsors. They include his "House" and "Textile and Ornamental Arts of India" (1955); "Communications Primer" (1953); and "Parade" and "Blacktop" (1952).

Sister Magdalen Mary thanks Mother Carol Putnam

Sister Mary Corita Thanks Sister Marie Stephan for presenting their RESUME OF PRACTICUM for them on the last day. They left early to fly home in time for an evening cla ss. the plane was 45 minutes late.




"I got a prize for leaving early!"

KAY KAUZLARICH '59
Senior Art Major
recently received
a $500 scholarship
from **JOSE DRUDIS**

Kay is planning to
continue in Graduate
School next year in
order to become a
COLLEGE TEACHER

Kay has won ATLANTIC Monthly
and SEVENTEEN awards for
short stories.

Dorothy McAdams, responsible for keeping IHC ART DEPARTMENT out there in front on television programs,

***does us so much good***

WE THANK YOU VERY MUCH

Thank You Very Much

# Which

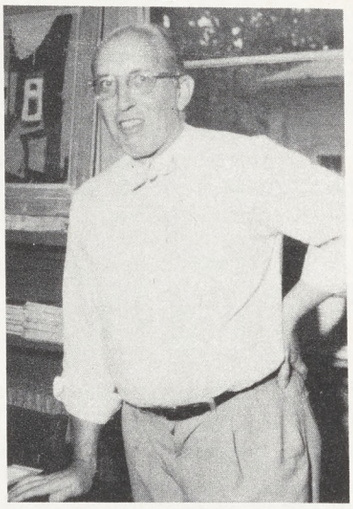
Like Thank you like crazy
like from
the bottom
of my crumby
heart
like

Kay K.

(with thanks from Salinger for the "crumbiness

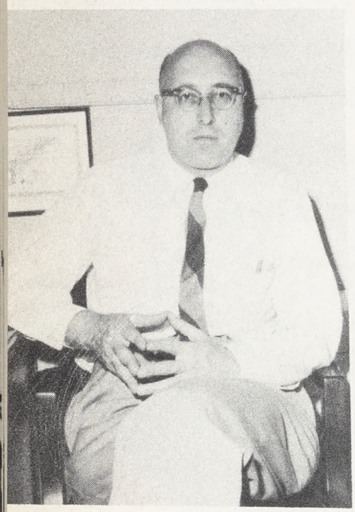
some highly co-ordinated young women.
to take the SENIORS' places are
not wanting at IHC

The WORKSHOP's own private librarians
Miss ATKINS
Mr. FRESONE



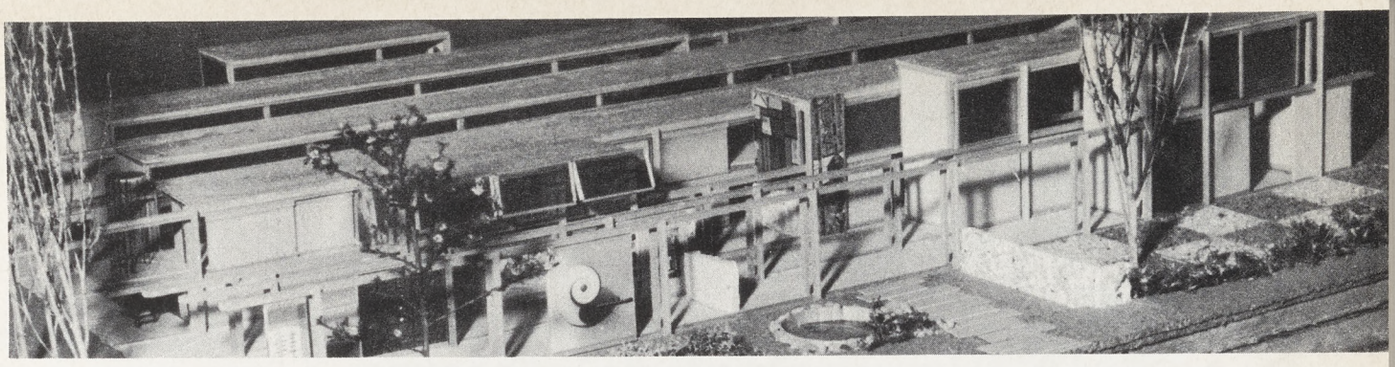
THANK YOU THANK YOU THANK YOU THANK YOU

A special library for the purpose of the workshop has been organized in the Architecture Library, Architecture Building (Tempo 2). Trained librarians will be in charge at all times to give bibliographical information and such other professional assistance as may be required.

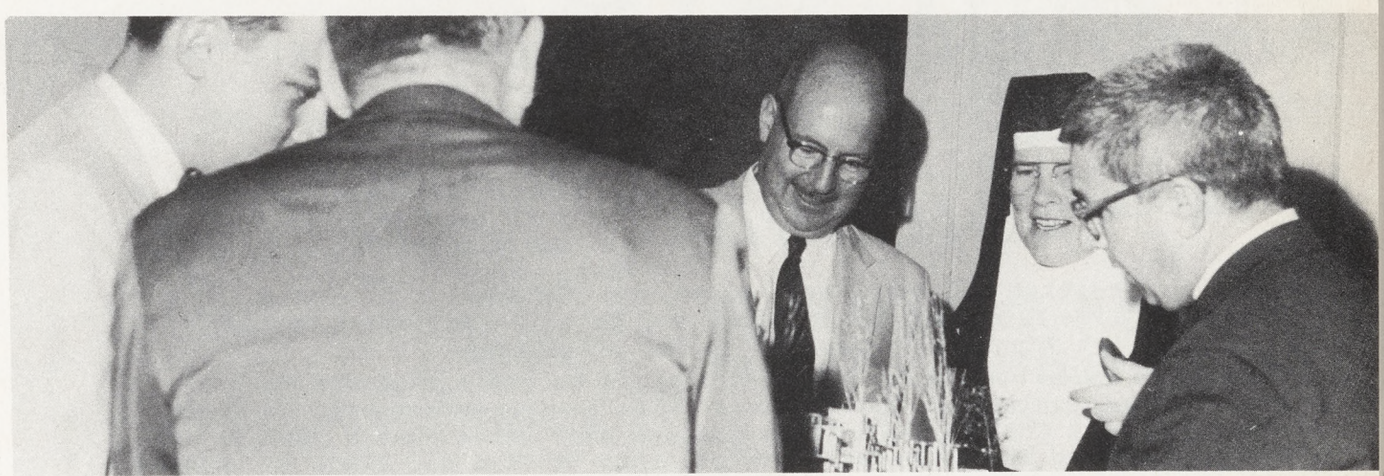


EUGENE P. WILLGING, A.B., M.A.
Director of the Library.

Kay is waiting now for the
CATHOLIC LIFE ANNUAL edited
by Catholic University librarian
Eugene Willging. Kay wrote the
words to accompany Sister Mary
Corita's photographic review
of BANNER MAKING AT IMMACULATE HEART COLLEGE.



# architectural style



Senior students of the SCHOOL OF ARCHITECTURE at Catholic University in Washington D.C. studied last year the problems involved in designing an ART BUILDING for Immaculate Heart College in Los Angeles. An interesting model is shown above. The walls between the rooms slide back and forth (nOt continuously, of course) The faculty of the SCHOOL OF ARCHITECTURE called a special conference to evaluate the models for the two Sisters---- who send loving "THANK-You's".

AND IN PARTICULAR TO JOSEPH MILLER
of C.U. Faculty who agents for us.

Now to be practical----------
Unless something unpractical happens----
like a miracle----------
there will not be a NEW ART Building-----
in the lifetime of the present ART FACULTY--
But after all what is time but a prelude
to eternity (We can hardly wait)

Do you know a lonesome little oil well?

Twenty-five years roll around so quickly and they can do one of two things, they can either roll around more or they can roll around less quickly.

As I say then each century has its way and by century of course one may mean a longer or shorter time but generally speaking a century is generally and almost always somewhere about a hundred years.

# IMMACULATE HEART COLLEGE

takes pleasure in announcing the completion of its new STUDENT UNION BUILDING.

It takes pleasure in announcing also that the tables and chairs are CHARLES-EAMES-DESIGNED.

No photograph of the Student Union is handy as the editor whips this together and sends it to bed-----but think of outdoor continuous balconies on all levels----with sliding walls that allow the indoors to expand by spilling out on the balconies---------

WHICH REMINDS US it is not to soon to write in for SUMMER SCHOOL INFORMATION : Sister Charles

COEDUCATIONAL *Summer*

Dean of Summer Session
Immaculate Heart College
2021 North Western Avenue
Los Angeles 27, California

Mosaics and serigraphs alternate evenings
Life Drawing, Art History, and Water Colors every morning
Art Education Workshops in the afternoons.

This is Charles Eames not using his chairs while he photographs us to put in his new moving picture on the Brussels Fair. We are embarrassed to state that this is not at the Fair--it is in his own back yard--which reminds us that the art courses at IHC prepare the students to find all kinds of wonders in their own back yards.

# OUNCE DICE TRICE

## BY ALASTAIR REID

### DRAWINGS BY BEN SHAHN

$3.50

ATLANTIC—LITTLE, BROWN BOOKS
ARE PUBLISHED BY
LITTLE, BROWN AND COMPANY
IN ASSOCIATION WITH
THE ATLANTIC MONTHLY PRESS

*Squiff, Squidge, Squamous* . . . are squishy words for wet days. *Bugbear, Bugaboo, Bugbane* . . . are grumpy words. *Ounce, Dice, Trice* . . . are words for counting, and *Oosse* is the "airy furry stuff that ultimately gathers under beds." *Chumley* is a name for a whale, *Ploo* is breaking a shoe lace, and *Cloaf* is a rude name for a nitwit.

This is a book of words. Some are funny, some are serious and beautiful, some are rude and some are odd. Alastair Reid has collected sounds and made words grow from them. He has collected words into lists and combined them into ideas. From single words he has woven garlands of ideas and definitions — all fresh and clever and often funny.

Ben Shahn has translated the words into pictures — more than 100 of them. He has designed the book to be as fresh to the eye as to the ear. Artist and author have combined their skills into a work highly creative and completely enjoyable, a treasure trove of sounds and images. This is a book for unlimited enjoyment by all ages.

ALASTAIR REID has written a variety of books, but is probably best known as a poet. He is a Scot, and lives most of the time in Spain. He put this book together for his own amusement out of a notebook of words which he has kept for many years.

BEN SHAHN is represented in leading museums, in magazines and books, and by his murals. He is one of our most outstanding graphic artists, a teacher, lecturer and a man well acquainted with ideas and words. Born in Russia he now lives in New Jersey, where he and Mrs. Shahn head a busy creative family.

Films we believe in:

All the Charles and Ray Eames Films
available through the Museum of Modern Art
New York City

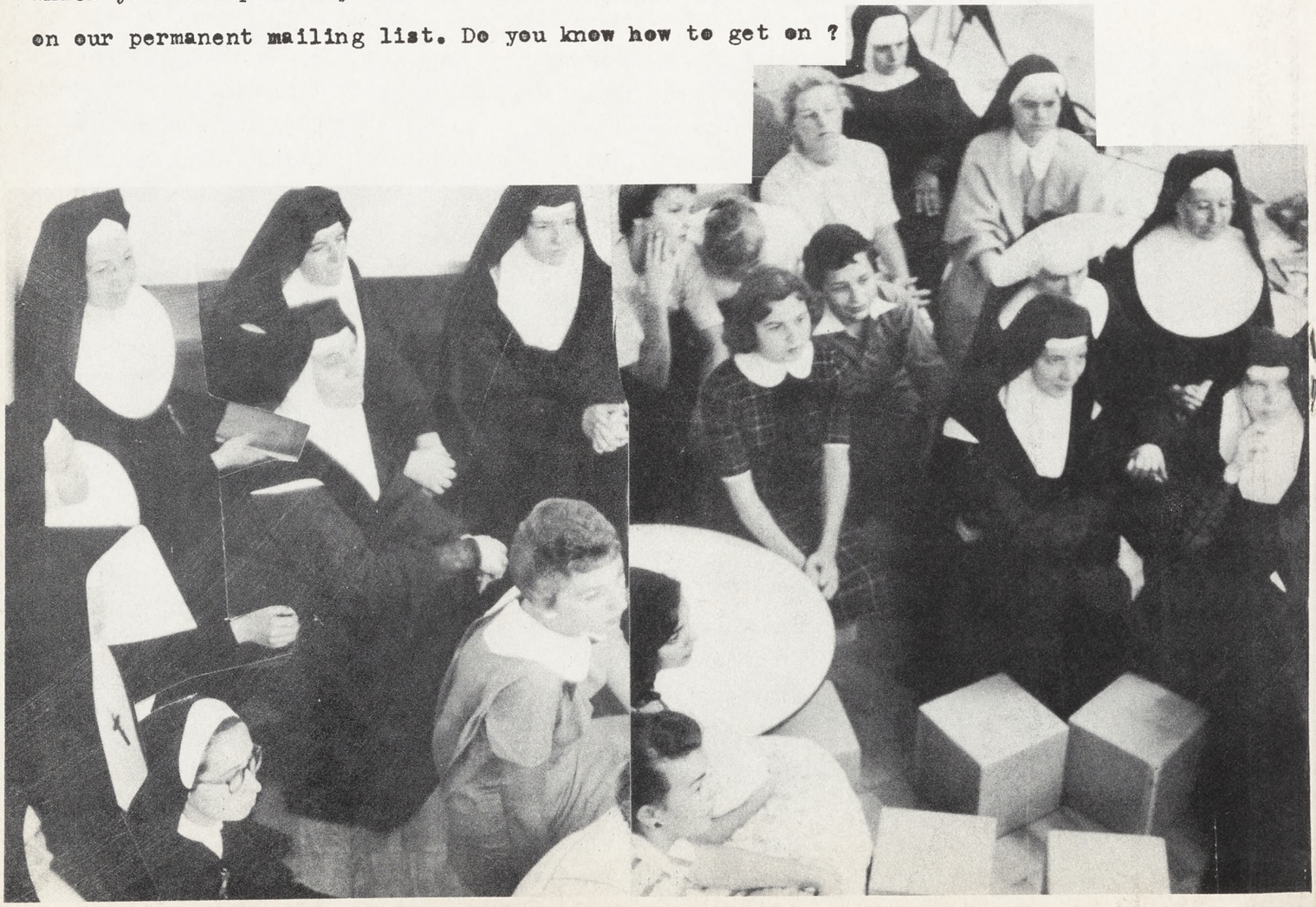
All the Charles and Ray Eames Films
available through Coast Visual, Los Angeles

Toy Trains Film
available through George Brest Go Films
New York City

I.B.M. Film
available through I.B.M., New York City

Day of the Dead Film
available through Santa Fe Folk Art Museum, N.M.

As you will note all the films we believe in were made by Charles Eames and wife However there are a few others we like also. we will list them in the next issue which you will probably have to borrow from your public library unless you are on our permanent mailing list. Do you know how to get on ?



Last Summer Session at Charles Eames'home students plied him with questions about SEATWORK for Elementary School Students----Interesting answers and avoidance thereof.
Students also plied Charles with questions about his recent work with government officials of India concerning educational problems in India.

NOTE THE CARTONS---Charles bought 100 of them (So have we @$17/hundred) to use them as building blocks for his grandchildren who visited him for a few weeks (Lucia Capacchione'59, Art Major at IHC, on Charles" right in the photo, baby-sitted and then found herself working in the Eames Studio where she hopes to return after GRADUATION next June)
NOTE THE ROPE---also Eames-designed, was hung up in the studio so that after the children had piled the cartons high they could swing on the rope and knock them down (This is faster than taking them down one-at-a-time)
NOTE THAT THE CARTONS ARE SERVING AS CHAIRS ALSO

# memorable

Charles Eames
We thank you
for much

Sister Carla, Art Major, Class of '54 worked in the EamesStudio for one year after graduation. She now teaches at Our Lady Queen of the Angels School in Los Angeles.

We are trying to be subtle
about it but even with
Mid-given parties we still
need a financial lift from YOU

YOU
YOU
dear
reader
dear
doubter
dear
puzzled
dear
one
Oh
dear

Mid Burnett leader in all projects for the benefit of IHC Art Department has now signed exclusively with Van Keppel Green's in Beverly Hills. She can't make PAPIER MACHE angels fast enough to keep the store stocked. Her goal is $1000 before XMAS and she'll make it.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION
## TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OA 683

LB985 L LLV442 NL PD=LOS ANGELES CALIF 16= 1578 JUL 17 AM 1 47
SISTER MAGDALEN MARY CARE WORKSHOP CATHOLIC
UNIVERSITY OF AMERICA WASHDC=

SISTER MAGDALEN MARY AND SISTER CORITA THE NET PROCEEDS FROM OUR PARTY $384.55 WE DID NOT MAKE OUR GOAL BUT WE LEARNED A LOT PERHAPS NEXT TIME CAN DO BETTER EVERYONE WAS WONDERFUL AND ALL SEND LOVE=

THE BURNETTS=.

50

DR. GLADYS ANDREWS (Mrs. Fleming)
*Assistant Professor of Education, New York University*

DR. ROBERT FLEMING
*Professor of Education, New York University*

Each individual must have time to make and to modify, to experiment and explore, to feel accomplishment. This causes the individual to want to try again and again. The product should not be viewed in isolation to the process, for it is the process that helps one know himself. We must recognize that creativity is conspicuous in the simple and commonplace as well as the complex and novel. There is latent creativity in everyone; no one knows its extent. Individual creativity is released, not taught; it is "uncorked," not "forced."

The work these people do for fun frequently coincides with, or has developed into, the work they do professionally. No arbitrary line can be drawn between the two. The creative man moves creatively through his whole world and life. His play is creative; and it sometimes pays. But the fact that one piece of work "pays" and another does not is irrelevant. For "Creativity *is* Indivisible." Any attempt to segment it, categorize, define once and for all, ultimately fails. We can but imply and show some of its many facets.

## "Have fun," says Russell Lynes

"YOU'LL get no moral or aesthetic advice from me. If I could tell a woman one thing about the mysterious business of making a nest for herself and her family, I would tell her to enjoy herself. I would not tell her to express her personality; she might not like her personality (and I might not either, of course). I would not tell her to be in the current fashion, because fashion changes so fast that by the time she was done she might already be yesterday's darling. I would not tell her to worry about form or color or design or function: she will worry about them anyway.

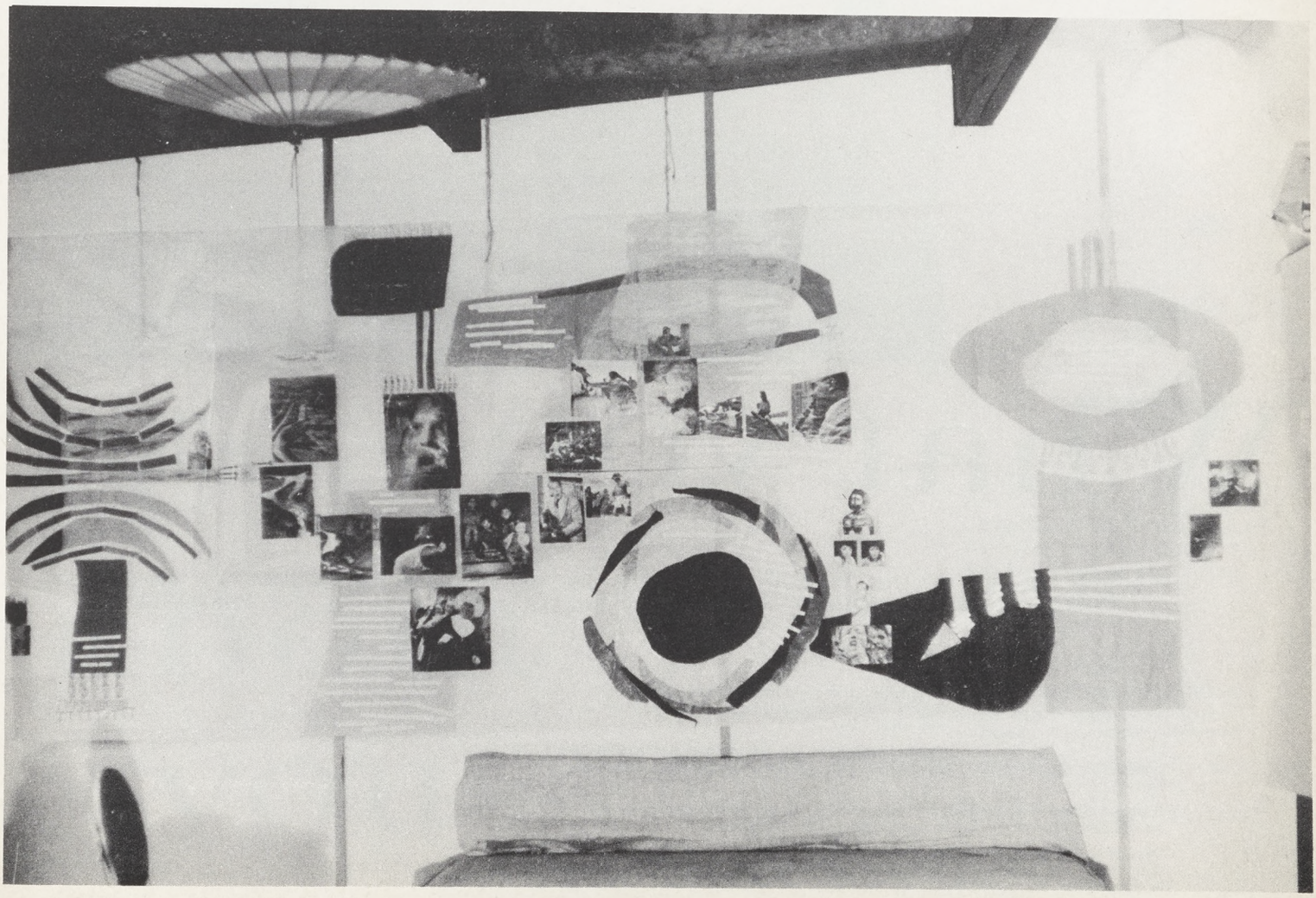
"I would, indeed, tell her *not to worry*. People who worry about their taste usually haven't any and are in a constant state of fuss lest they do the wrong thing. I would, on the contrary, tell her to have fun. Personally, I have never furnished a house; my surroundings have slowly accumulated around me. Things . . . some of them are the results of necessity and economy and are as inconspicuous as possible. There are some kinds of furniture that just disappear into their surroundings because they are neither stylish nor offensive. Some, on the other hand, are quite beautiful in their own right . . . a very early Victorian sofa, for example, graceful and restrained and a bargain at an auction 20-odd years ago. But I also have stylish things, because I have made a sort of literary game out of the vagaries of taste and I enjoy being reminded of how American taste has suffered so many sea changes.

" 'The character of every man,' wrote a tastemaker in the 1840s, 'can be read in his house.' The house that is furnished with an eye on fads will date. The house that is furnished to demonstrate an artistic theory will be cold. But the house that is furnished with pleasure will smile."

**Russell Lynes was born the son of a minister, a circumstance that proved fortuitous, for in the parish he met all kinds of people—"Highbrow, Lowbrow, Middlebrow," the title of a famous essay he wrote some 39 years later. His books, including "A Surfeit of Honey" and "The Tastemakers," a history of popular taste in art, architecture, and interior decoration, are published by Harper & Brothers, where for 11 years Mr. Lynes has been managing editor of *Harper's Magazine***

Some of the quotations on pages 51 to 55 are taken from Volume XI:6 of PRINT, the Magazine of Visual Communication 535 Fifth Avenue, N.Y.17

# *What makes a house modern?*

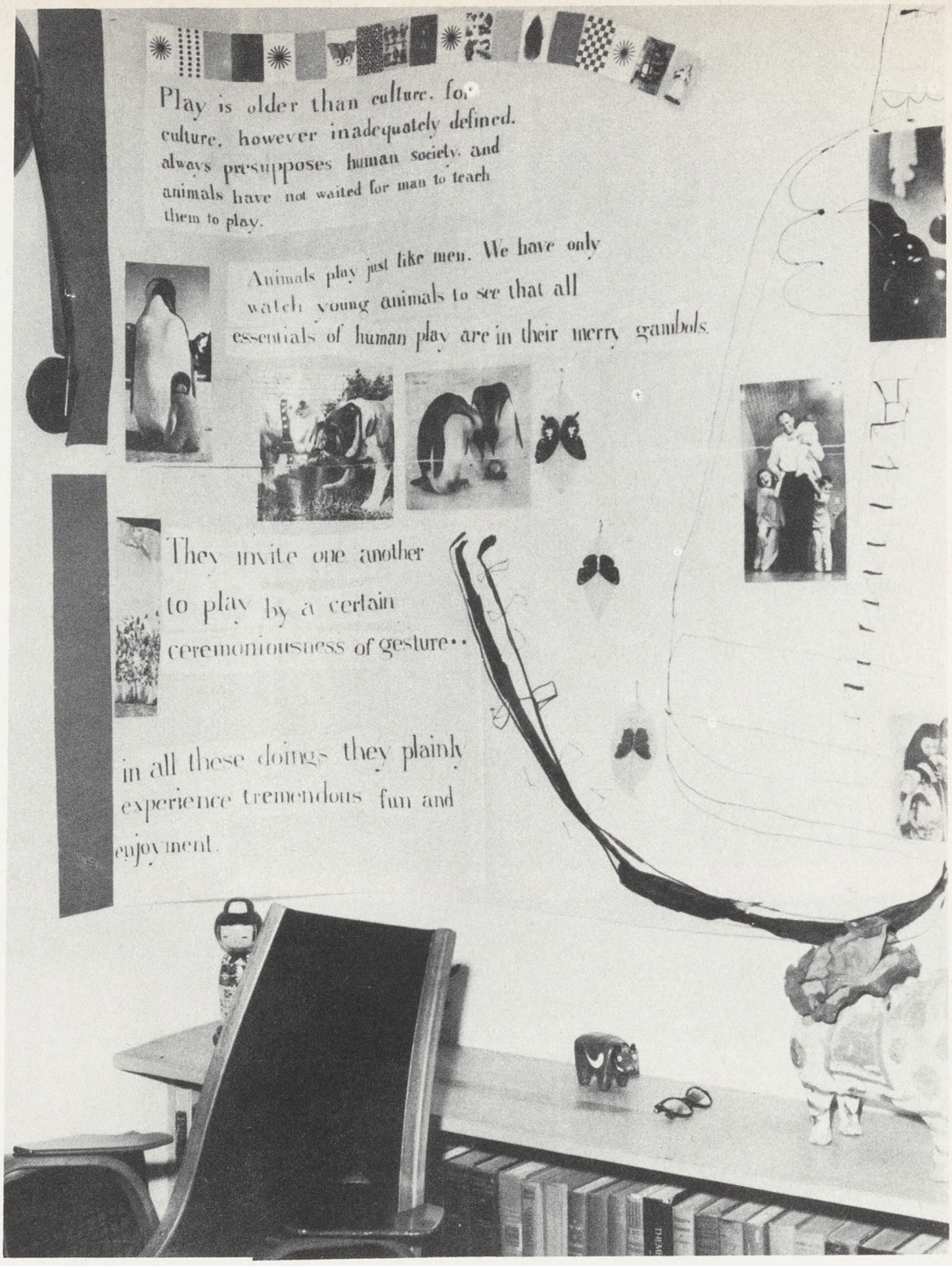


and the words

have the liveliness of

being constantly chosen.

(Gertrude)


Play is older than culture, for
culture, however inadequately defined,
always presupposes human society, and
animals have not waited for man to teach
them to play.
Animals play just like men. We have only
watch young animals to see that all
essentials of human play are in their merry gambols.
They invite one another
to play by a certain
ceremoniousness of gesture..
in all these doings they plainly
experience tremendous fun and
enjoyment.

# What your walls

This is one of the "walls" (which by the way are now on exhibit at the Dallas Museum, Texas)---made by Sister Mary Corita's students in ART STRUCTURE.

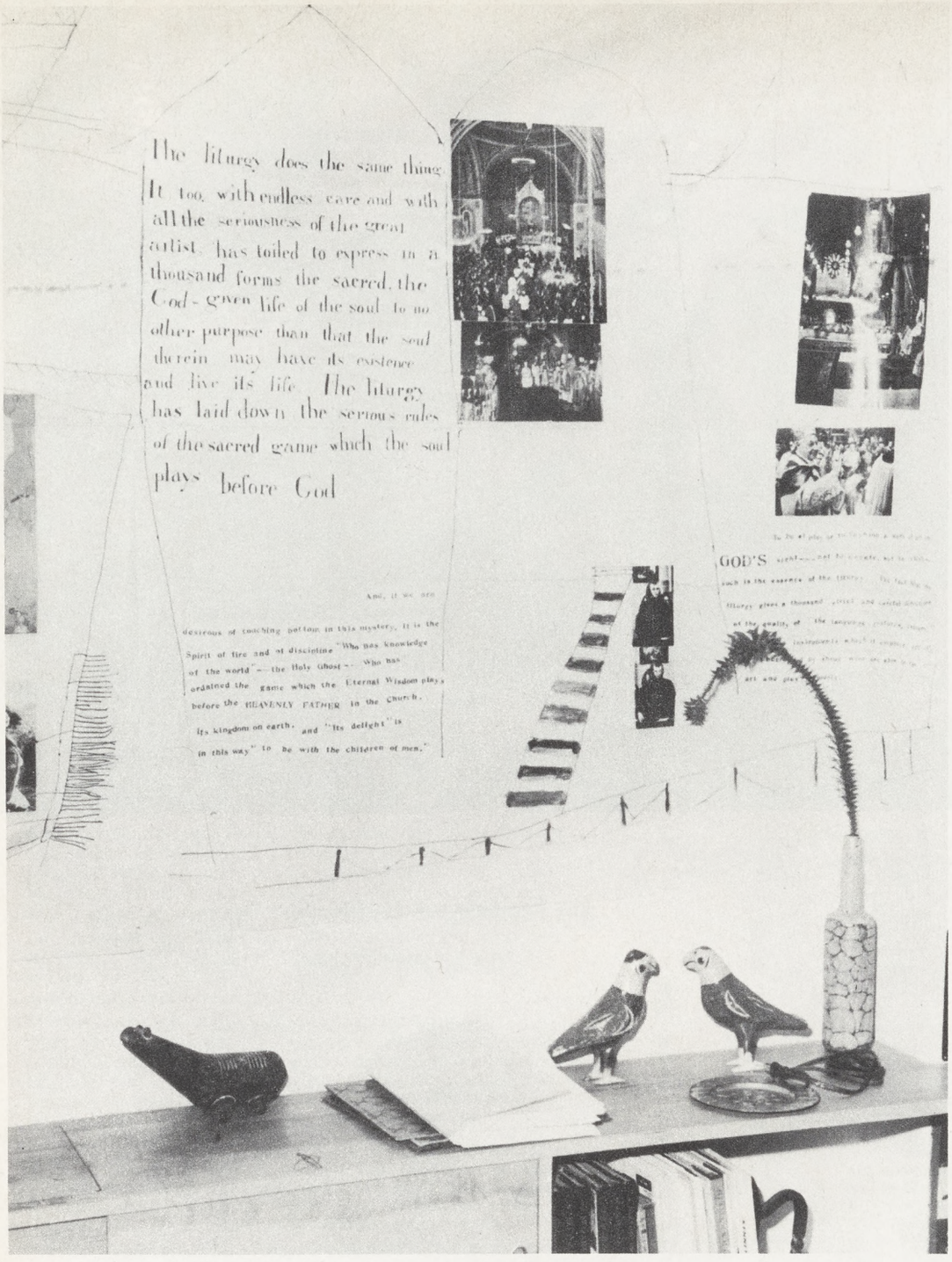
RALPH E. ECKERSTROM
Director, Department of Design,
CONTAINER CORPORATION OF AMERICA

A reorganization of information so as to project an original solution is what we are looking for when we seek creativity.

The basis for the unique reorganization of information comes from the information itself and from the subjective factors which we bring to bear on it.

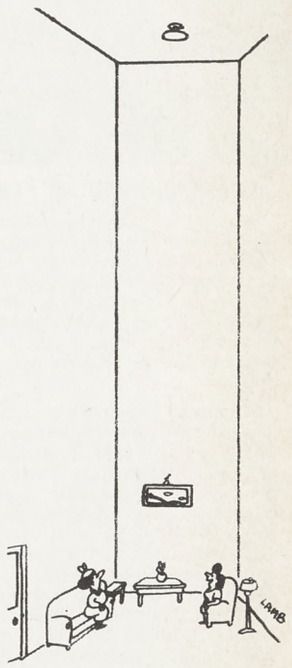
If we use to the fullest our powers of perception on the stimuli which surround us, we will have acquired the source material for creative expressions.

Then, if we can combine our drives, needs, and aspirations into a mature personality with which we can act on this information independently, without pre-conceived ideas hampering our interpretation, we will have given ourselves the greatest opportunity for creativity.


The liturgy does the same thing. It too, with endless care and with all the seriousness of the great artist has toiled to express in a thousand forms the sacred, the God-given life of the soul to no other purpose than that the soul therein may have its existence and live its life. The liturgy has laid down the serious rules of the sacred game which the soul plays before God
GOD'S

# reveal about you

This cartoon won't seem really funny to you until you can laugh at ALL the false formulae for making the interior of a house what it is not.




*"You will notice the horizontal picture minimizes the height of the ceiling."*

INTERIOR DECORATION is one of the things that happen to a house when people really live in it. It is timeless. The other stuff "dates".

" Never use this"

"Always use that"

"The trend is away from blue"

"It is Chic to use chintz"

Our frank opinion is that it is "Chintzy to strive to be chic"

Delia Alino, Drama Major, with her hand and finger puppets made in Sister Mary Corita's Art Structure Class

A mixed media exhibit by S.M.C.'S students is available BUT it weighs about 400 pounds.

## The Organization of Creative Talent

W. John Upjohn

*A Director of the Upjohn Company*

Creativity is an individual thing. A group can spark an idea in the mind of an individual – but only an individual can have an idea. And yet we're in a society where large numbers of people find it necessary to work – creatively – for common goals. We are in an era of organization, and it is entirely possible that we're over-organized. The essential question is: when do you stop organizing. Specifically, how do you organize *for* the creative man without stifling his ability to create.

The number one problem – in organizing for creative talent – is to provide an environment which will foster continuance of the creative urge. Send the man to meetings. Give him *individual* recognition. These are the obvious. Less obvious is a policy – in our shop – called the 20% policy. While it is necessary for a corporation to give direction to the researcher's work most of the time, we believe it is *just* as necessary for him to be free to go off in any attractive, noncommercial direction one day in five. Management can point research to the larger markets. But if management channels all scientific endeavor to a planned program, the creative scientist will quit, or he'll become stagnant. A creative person must have time – time plus privacy. And he must have it based on top management's written policy. Give the creative man time, and give him immediate access to the work of other creative men. Give him a large, professionally run library. Bring in leaders in the field for seminars. Surround him with the stimuli of the creative process – the tools – and give him time to use them. Also, give him a place to use them. Give him recognition, too. Allow him to publish without being hamstrung by the patent attorneys.

Give him money. If the man is truly creative, if he does *not* have the potential as an administrator, but does have ambition, he and you may be headed for trouble. In many areas of work, it is necessary to reach administrative job levels to break through salary ceilings. The ambitious man may bull his way into an administrative job – as a result, you may lose a valuable creative talent and gain an incompetent supervisor. Take the salary ceiling off technical work, and let it be known that you have removed that ceiling. Your creative people will be able to breathe easier. The organization man concept will worry him less.

Organization is essential – some organization. Yet organization can be an anathema to the creative man. The problem then is creating an organization structure which fills the minimum requirements to avoid corporate anarchy, and yet does *not* diminish the effectiveness of the creative man. The solution then is to build the organization structure – with all its forms and lines of communication – *for* the creative man. This talk is called Organization of Creative Talent – it should have been called Organization *For* Creative Talent. For organization – that vast inundation of charts and memoranda – is a tool of management, just as the charcoal stick is the tool of an artist.

## The Psychological Aspects of the Creative Process

Dr. Irving A. Taylor
*Assistant Professor of Psychology, Pratt Institute*

Creativity, especially during preliminary stages, requires much time, freedom to learn through abundant exploratory errors, and strong motivation to cope with basic and highly abstract problems such as time, space, form, energy, and conscious experience itself . . . It is frequently asserted that to be logical one should consider only the relevant content of a problem. In highly creative processes, however, one goes beyond the concrete limits of a problem, viewing it in its more universal structural relations to other problems. To many the highly creative person seems to evade problems, but in actuality he is viewing them as just a single manifestation of a more fundamental problem . . .

The term creativity has been used to signify behavior ranging from the child's first expressive schematic drawings of the human figure to Einstein's formulations of the relation between matter and energy . . . The only thing that all definitions (of creativity) have in common is the notion that someone independently performs. It is important, therefore, to distinguish between various levels . . .

The core of the creative process lies in the ability to mold experience into new and different organizations, to perceive the environment plastically, and to communicate the resulting unique experience to others . . .

Several major areas of training . . . may increase creative talent. The first is the broad area of communication itself. Understanding the nature of the various forms of symbolic representation is necesary to avoid linguistic pitfalls and to broaden the bases of communication, allowing communication of new ideas to be symbolized in new forms . . .

A second important training area is in learning to represent any notion or feeling in spatial *abstractions* or relations. An important method here is structure analysis or finding the forms which most frequently represent various concepts . . .

Finally, creative abilities can be further developed by understanding the very nature of the process itself. This understanding must be more than intellectual; it should be understood and experienced as an emotion, a point of view. a deep-seated attitude and a way of life. The great creative men have given ample evidence of their intimate psychological understanding of the very processes which allow them to be creative.

# Print XI:6

*The Magazine Of Visual Communication*

**MAY-JUNE 1958**


**this entire issue of PRINT is devoted to a single theme: creativity.**

Managing Editor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Entered as second class matter April 11, 1955 at New York, N. Y., under the Act of March 3, 1879.


**TO THOSE WHO CREATE,** creativity is not only necessary; it is also challenging, inspiring, mystifying, gratifying; it is boundless in its scope, in its areas to investigate and conquer.

If this is creativity, then Saul Bass is a creator in the strictest sense, for to him it is each of these. For years he has been a successful graphic artist. But since he has delved into other areas of creative concern, and tackled many other diverse design problems, he has achieved a fuller realization of his capacities.

Recognizing that specialization for one man may indeed be satisfactory, for himself it is not enough. "The only way I work as a designer is to consciously avoid specialization. It happens to be my way and it suits my needs and attitudes very well. It might be all wrong for some others," Mr. Bass says.

As a result Mr. Bass some years back broadened his work experience. He now works in a variety of design media, be it in three-dimensional design, packaging, movie titles, architecture, industrial design, or whatever.

"I seem to enjoy working on a variety of problems," Mr. Bass says. "But actually, one creative problem helps me solve another. The underlying ideas and emotions of one problem can validly be related to another." In other words, the basic research for each design problem can apply to all problems, he points out; only the ingredients and techniques vary.

As pat as this approach may sound, Mr. Bass is never in danger of deliberately striving to make each solution different for novelty's sake. His method of problem-solving eliminates the danger. By his very nature, Mr. Bass is a conceptualist. He sees that each problem has its unique solution, that if the solution is true to the problem ingredients, the results *must* be different.

He starts with the premise that a creative act is one that brings about a new relationship between existing objects or ideas. Mr. Bass strives, in his work, to share with the consumer or viewer a creative experience. To the extent that this widens the range of emotional experience and intellectual ideas that are available to them, is all to the good, he feels.

How one makes a communication or an object "work" in this sense, is the problem for Mr. Bass. "The wonderful result of an active solution is the pressure it places on the viewer or user to re-examine or re-evaluate previously catalogued experience," Mr. Bass concludes.

Does Mr. Bass have a special formula, an unusual source of inspiration, to guide him in his design solution?

Not at all. Certainly his driving curiosity, his understanding, and his insight contribute extensively. But he also places emphasis on the fact that a non-static approach to all aspects of living will automatically produce the intellectual and emotional stimulus, as well as a compendium of visual experiences, from which to draw and thus apply to each piece of work.

This means he must not only seek the stimulation, but also evaluate it, change it, improve upon it, and store it away, to be ready for use later.

This, then, is the "formula" of Saul Bass, a man who looks forward to the many challenges awaiting him; a man who has many mountains to scale, a man to whom creativity is indeed indivisible.

# *"What factors are most helpful in developing individual creativity?"*

**Creativity in Science**

Dennis Flanagan
*Editor, Scientific American*

What is a creative act in science? Is it the invention of an atomic bomb? In my opinion the answer is no. A truly creative act in science is the discovery of a new principle, and the invention of an atomic bomb is the application of principles already known. A creative act in science is Copernicus putting the sun in the center of the solar system. A creative act in science is Lobachevski deciding that a geometry can exist in which parallel lines meet . . .

How does a scientist create? Obviously we cannot write an equation for what goes on in his head, but we can say many things about what goes in and what comes out. First of all, I must ask you to accept the principle that a creative idea in science is the same kind of thing as a creative idea in music or poetry or painting. Many intelligent people have the firm, even mulish, conviction that a creative idea in science is something else. They have the notion that science advances not so much by ideas as by patient, mechanical collection of facts. . . .

The first creative act in science is to ask a question, but the creative process does not stop here. The answer to the question rarely comes in one big fact; usually it comes in small, ambiguous facts. Before the question can be answered, these small facts must somehow be put together. . . .

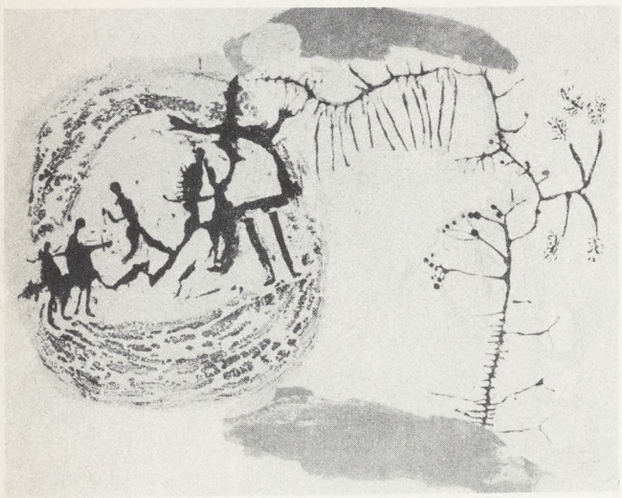
The most significant act of scientific creation often occurs below the level of consciousness. Albert Einstein said that his best ideas came to him while he was shaving. At the time his mind, concentrating on a simple, pleasant task, was presumably free of the tyranny of organized thought. In order to associate the atoms of thought the creative mind must be free. This is not to say that freedom is all that is required: obviously inspiration comes only to the prepared mind. Without atoms of thought to associate, no association occurs.

Without induction, science would make very slow progress indeed. Induction is the way of science, and the key to the creative conduct of scientists. Induction is imagination, intuition. Thus it is also the way of the poet, the painter, the composer.

Here the analogy between art and science seems to break down. The imaginative creation of the scientist, unlike the imaginative creation of the artist, is put to the test of fact. . . . Induction is dangerous. Just because it is imaginative, it is often wrong. One of the main enterprises of science is the ruthless separation of wrong ideas from right ones. In some fields one kind of man gets an idea and another tests it. In other fields, the man who gets an idea is accustomed to testing it himself. . . .

I am not sure the process of testing represents a real difference between science and the arts. Poems and paintings are tested by the ages. Those which have meaning for us survive; those which are empty do not. A great painting forever changes the way in which we see the world. A scientific discovery has the same result.

# Los Angeles Annual
# ALL CITY ART FESTIVAL



Cure of the Blind Man

Sister Mary Corita won third prize for serigraph shown above.

Pages 56, 57, 58, 59, 60, 61

show scenes from

FESTIVAL

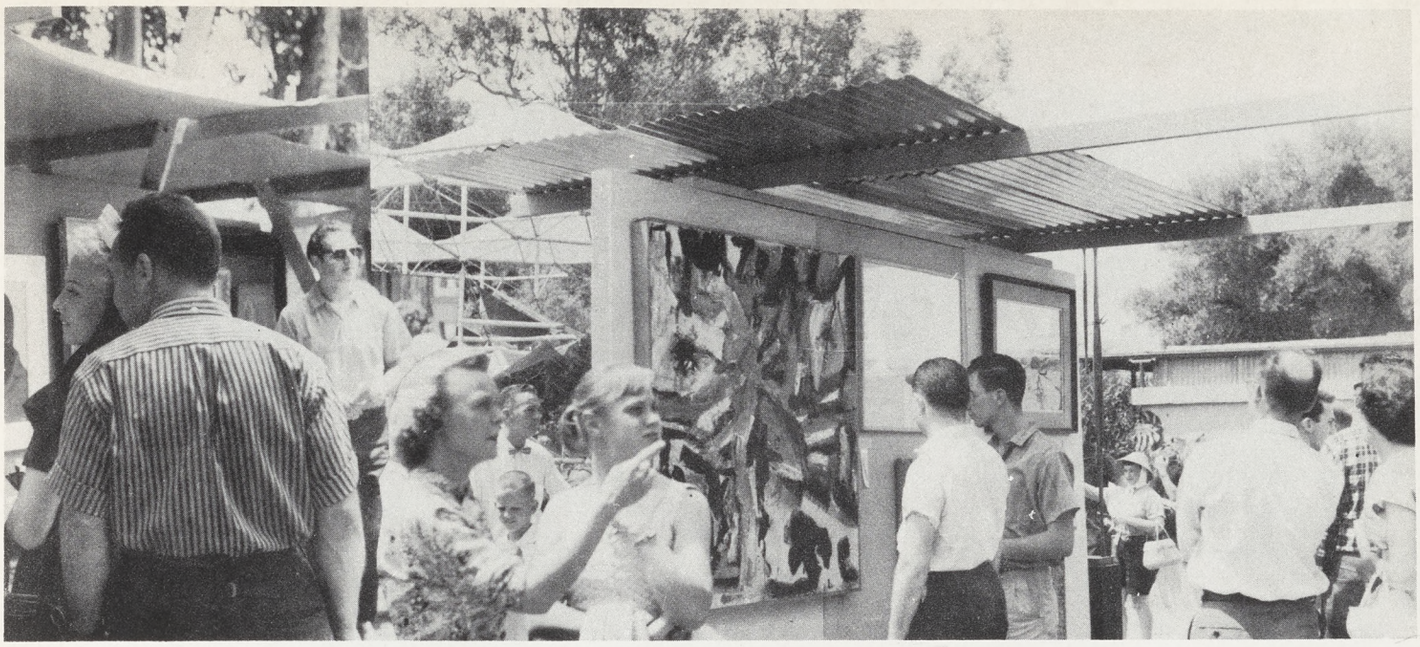
held each year

in August.

See pages 58 &5 59 for more I.H.C. prize winners

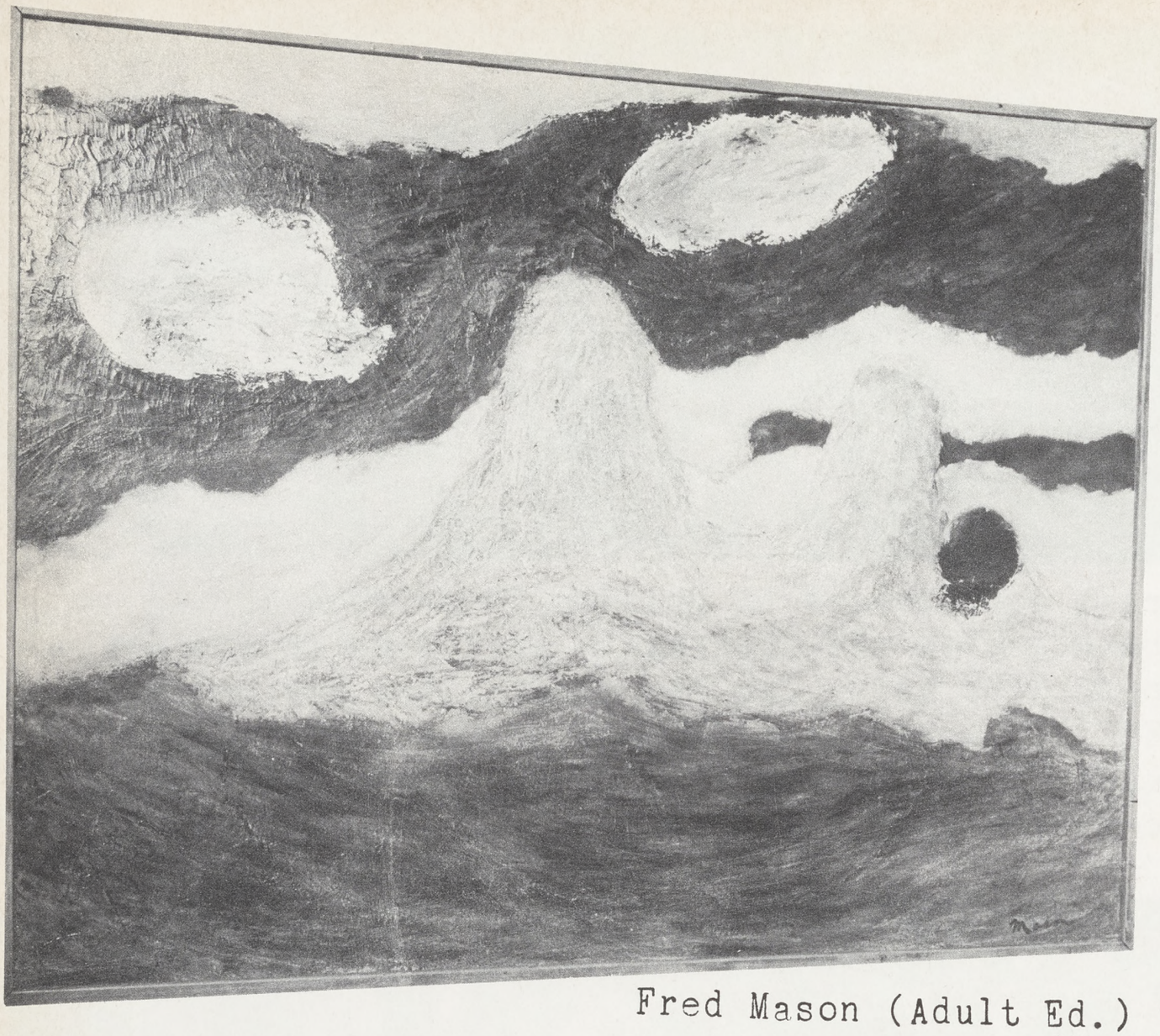
Left to right: Kenneth Ross, Director of Municipal Art Commission
Robert Kircher of Home Savings and Loan Association
Curt Opliger, Municipal Art Commission

That is
Sister Corita
Getting her prize



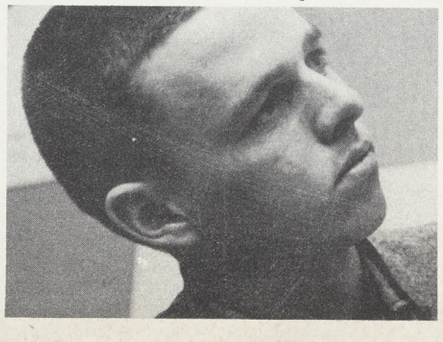
Great differences of opinion flourished during the ALL CITY ART FESTIVAL----and were thoroughly enjoyed by all. Can you imagine how boring the FESTIVAL would be for those people who like to differ (and who doesn't) if there had been nothing to differ about?

Every one is entitled to his opinions but not to his prejudices



Fred Mason (Adult Ed.) won HONORABLE MENTION and $25 and a plaque for his large oil, "Landscape".

We thank Home Savings and Loans Association for such a generous way of honorably mentioning our work



# *All-City Prize Art on Display*

## Winning Works Raise Eternal Question of Artistic Judgment

BY ARTHUR MILLIER

Until Aug. 22 the 11 purchase-prize winners and 25 honorably mentioned works from the 1958 All-City Art Festival are being shown in City Hall Tower. The winners split $6000. The mentioned pieces got $25 each. Seeing them raises the eternal question of judgments in art.

Average of quality — to my eye—is fairly high. I say "my eye" because I would have given the big money to some of the honorably mentioned pieces and dropped some of the purchased works down the scale.

### *Works Should Be Judged in Own Light*

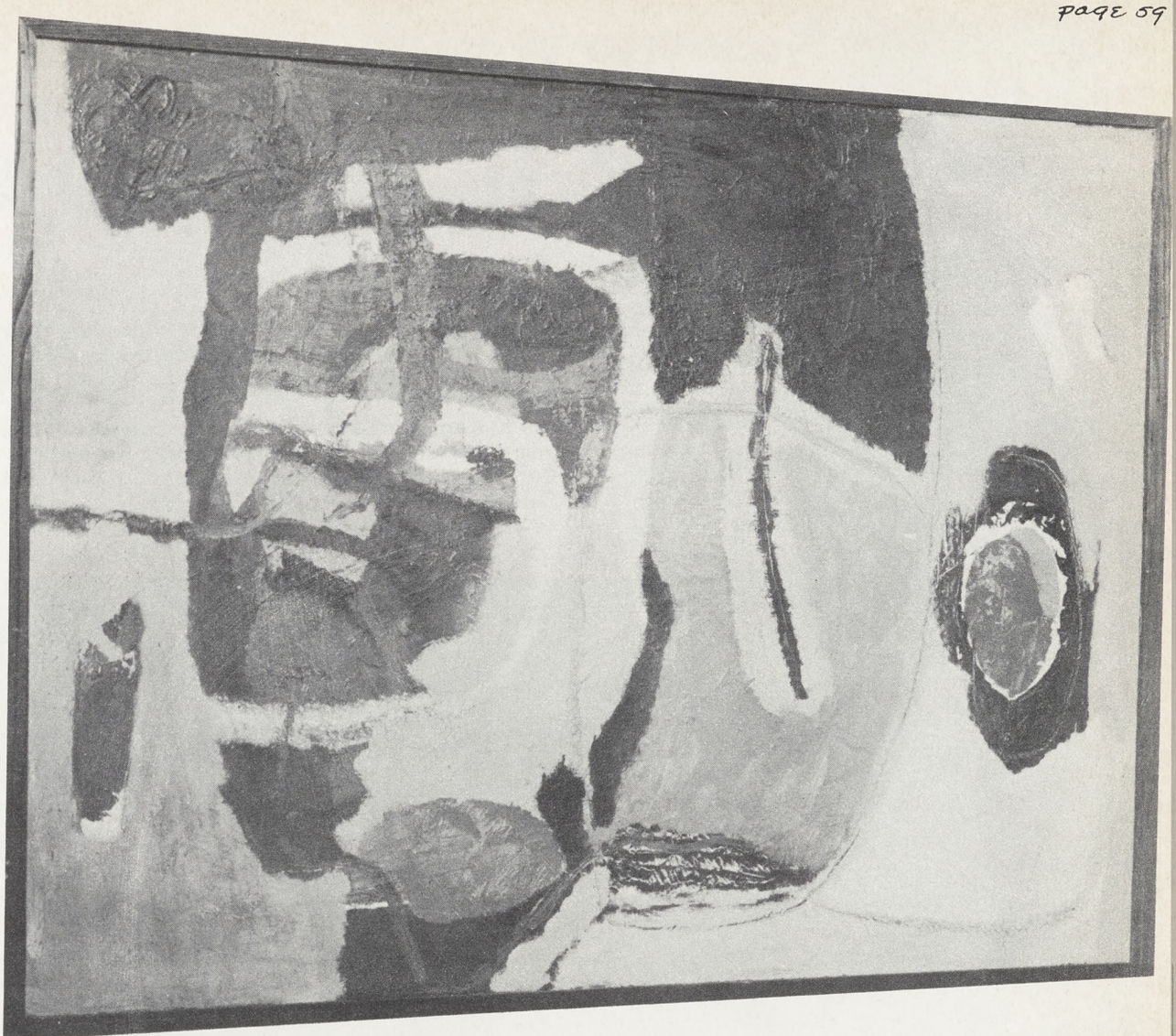
The reason that there is endless fussing about art judgments, by intelligent as well as ignorant people, is that, unlike legal judgments, they cannot be arrived at by weight of precedent.

That Michelangelo, Rembrandt or Braque solved artistic problems in certain ways does not make Joe Blow a prize winner because he follows one of their devices in organizing space, form or color.

Valid works of art are organic wholes. They must be judged for themselves, not for their kinship to predecessors.

Aside from questions of fitness to some given purpose the judgment of art is, like its making, largely intuitional. A rare few people seem to have right intuitions about art from an early age. Most people need long experience of art to judge it well.

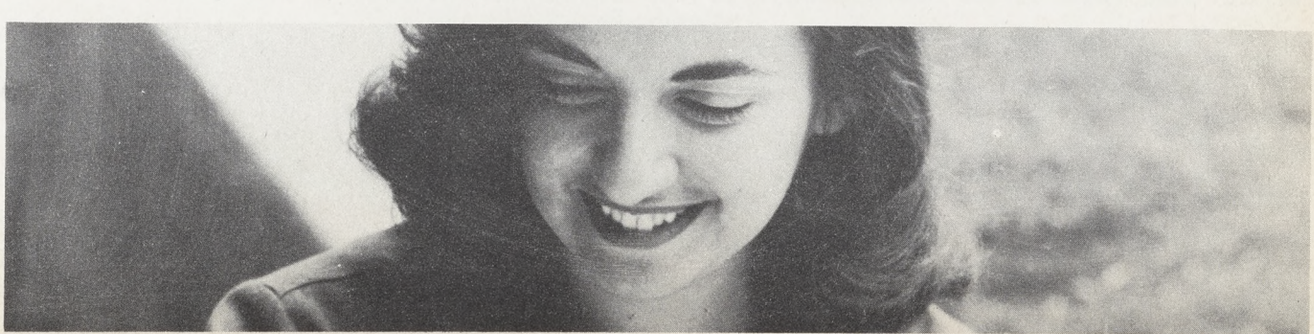
The only sure thing about the awards is that 36 artists got some money they had good use for and that their 2049 coexhibitors envied them but, in most cases, did not begrudge them their good luck.



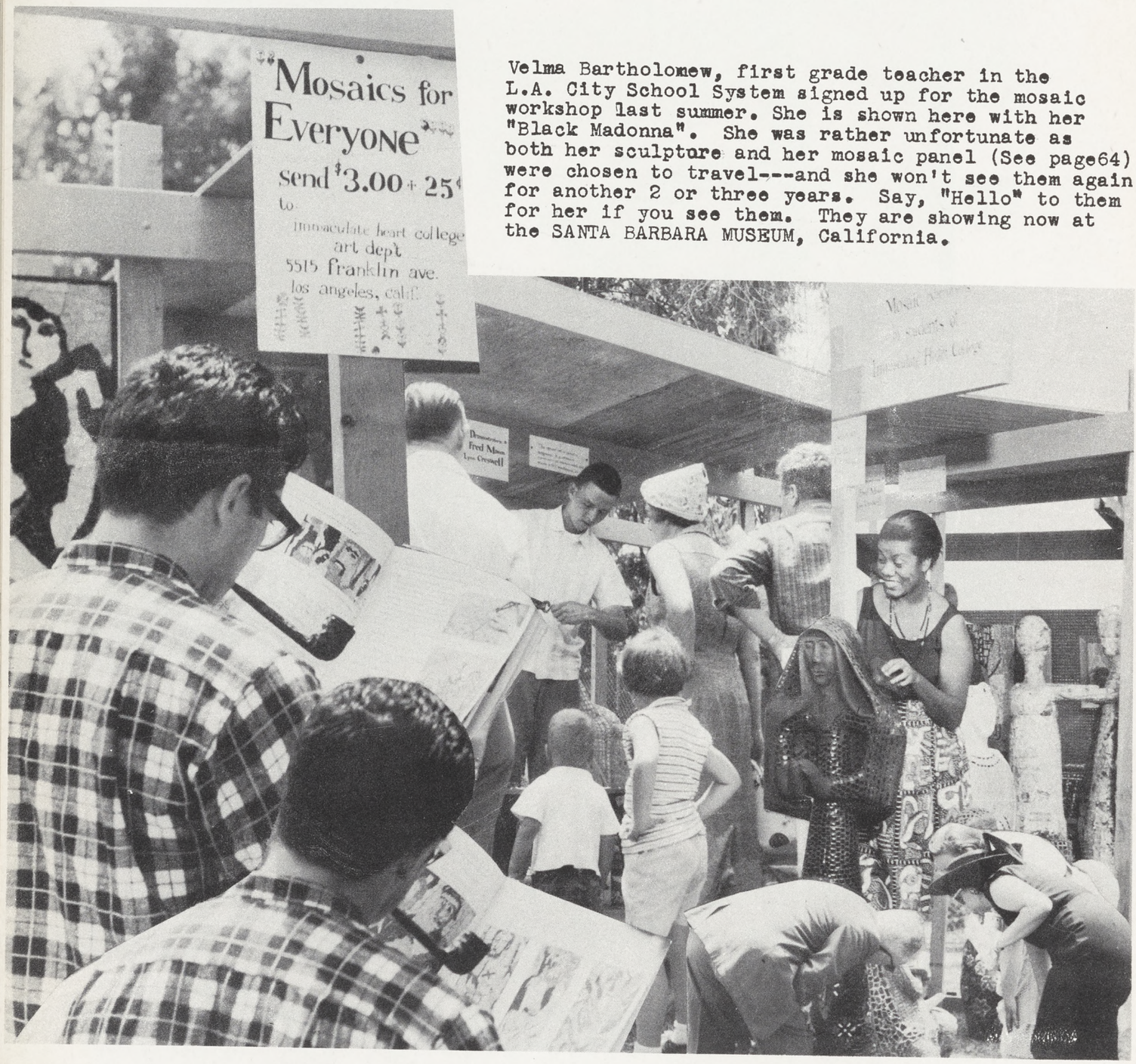
Home Savings and Loans Association
furnishes all the many and generous prizes
given each year at the All City Art Festival
We hope this gives other associations some ideas.

These 2 oils and 28 others are now showing through
January 1959 at the NATIONAL HOUSING CENTER inWashington

Audrey Li Volsi '58, now in New Jersey (See I.B., issue #8) won HONORABLE MENTION, $25, and a plaque for her large oil, "The Looming"



# Lynn Cresswell and Fred Mason demonstrated the making of mosaics at the ALL CITY ART FESTIVAL




Velma Bartholomew, first grade teacher in the L.A. City School System signed up for the mosaic workshop last summer. She is shown here with her "Black Madonna". She was rather unfortunate as both her sculpture and her mosaic panel (See page64) were chosen to travel---and she won't see them again for another 2 or three years. Say, "Hello" to them for her if you see them. They are showing now at the SANTA BARBARA MUSEUM, California.

Yes, he bought the book-----Why don't you? Mail $3.25 to us and we'll take care of it immediately (If the supply holds out)

*Shopping by Mail* recommended

# You can get it all from

THE HARMON MOSAIC SUPPLY COMPANY
Box P.O.Box 484 HOLLYWOOD

$1 for samples

Frances de Silveira's "Madonna and Child" is also in EXHIBIT IX

That is Audrey LiVolsi's "Madonna and Child" behind Lynn Cresswell

Note the professional photographers

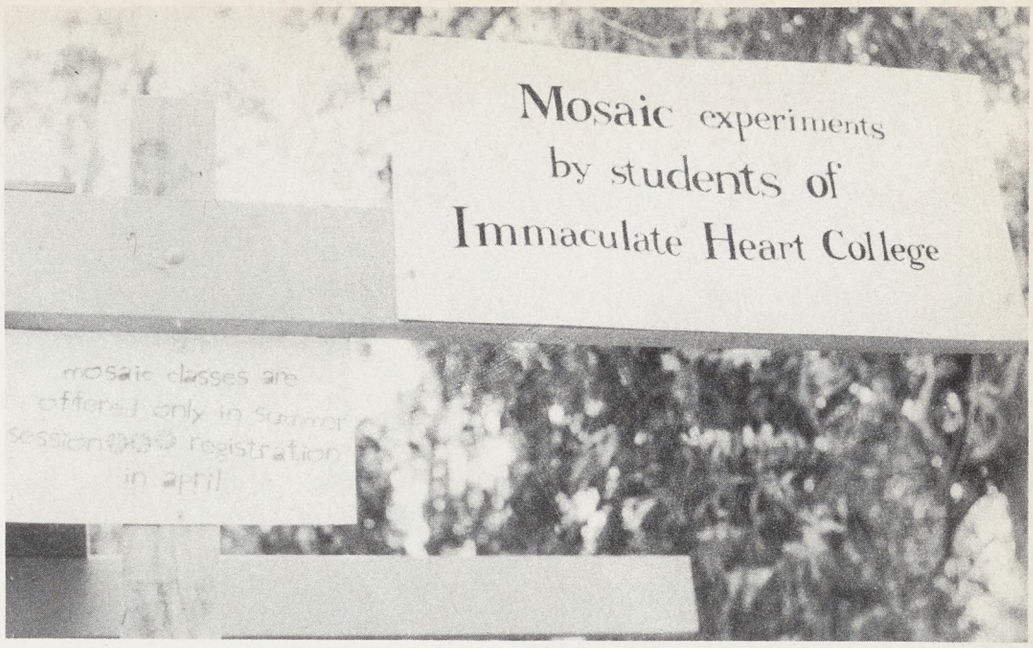
Collage is preliminary study for the mosaic shown below (Summer Session 1958)



Next 4 pages are reprints from the catalog for EXHIBIT XI

Louise Nimmo

Epiphany Panel 25x37




# Immaculate Heart College

LOS ANGELES
CALIFORNIA

Alice Leonard

| ARTIST | TITLE | HEIGHT & WIDTH | WEIGHT |
|---|---|---|---|
| Rosalia Aguado '56 | 1. Saint Christopher | Panel 48x29 | 58 |
| Sister Mary Aloyse, IHM* | 2. Queen of Heaven | Panel 48x24 | 40 |
| Velma Bartholomew* | 3. Nativity | Panel 25x37 | 51 |
| | 4. Black Madonna | Sculpture Ht. 62 | 130 |
| Roberta Beggins '53 | 5. The Three Marys | Panel 28x37 | 33 |
| Ruth Blum* | 6. The Prophet | Panel 42x57 | 60 |
| Lynn Clerou* | 7. Manifestation | Panel 29x61 | 89 |
| Sister Marie Damian, SSND* | 8. Virgin Mary | Panel 48x24 | 39 |
| | 9. Madonna and Child | Panel 48x24 | 40 |
| Frances de Silveira* | 10. Madonna and Child | Sculpture Ht. 39 | 145 |

Velma Bartholomew

| | | | |
|---|---|---|---|
| Sally Dykstra* | 11. Music Maker | Panel 43x22 | 50 |
| Joan Gabriel '58 | 12. Madonna and Child | Sculpture Ht. 26 | 130 |
| Elaine Galantuomini* | 13. Virgin Crowning Child | Panel 66x22 | 55 |
| Group Project (children 7 to 14) | 14. Creatures of God | Panel 20x60 | 50 |
| Betty Henderson '58 | 15. Return from Egypt | Panel 25x37 | 34 |
| Nina Va Ingle* | 16. Lady of the Rosary | Panel 40x26 | 39 |
| Alice Leonard* | 17. Madonna and Child | Sculpture Ht. 60 | 400 |
| Audrey Li Volsi '58 | 18. Gold Madonna | Sculpture Ht. 44 | 240 |

Lynn Clerou

| ARTIST | TITLE | HEIGHT & WIDTH | WEIGHT |
|---|---|---|---|
| Fred Mason* | 19. Nuestra Senora La Reina de los Angeles | Panel 77x48 | 97 |
| | 20. Madonna and Child | Sculpture Ht. 60 | 200 |
| | 21. Mary of the Seven Swords | Sculpture Ht. 60 | 100 |
| Eileen Mills* | 22. Venite (Shepherd) | Panel 48x24 | 44 |
| | 23. Wisdom of Solomon | Panel 38x49 | 55 |

# EXHIBIT XI: Mosaics by Students of Sister Magdalen Mary, I.H.M.

One of the eighteen traveling Exhibitions circulated by the Art Department of Immaculate Heart College

| | | | |
|---|---|---|---|
| Sister Monica, SSJC* | 24. Woman Behold Thy Son | Panel 36x70 | 97 |
| Sister Monica Julie, SND* | 25. St. Thomas | Panel 50x37 | 63 |
| Sue Mulick '55 | 26. Head of the Virgin | Panel 16x12 | 6 |
| Louise Nimmo* | 27. Epiphany | Panel 25x37 | 51 |
| Alfred Schrader* | 28. The Travelers | Panel 48x24 | 44 |
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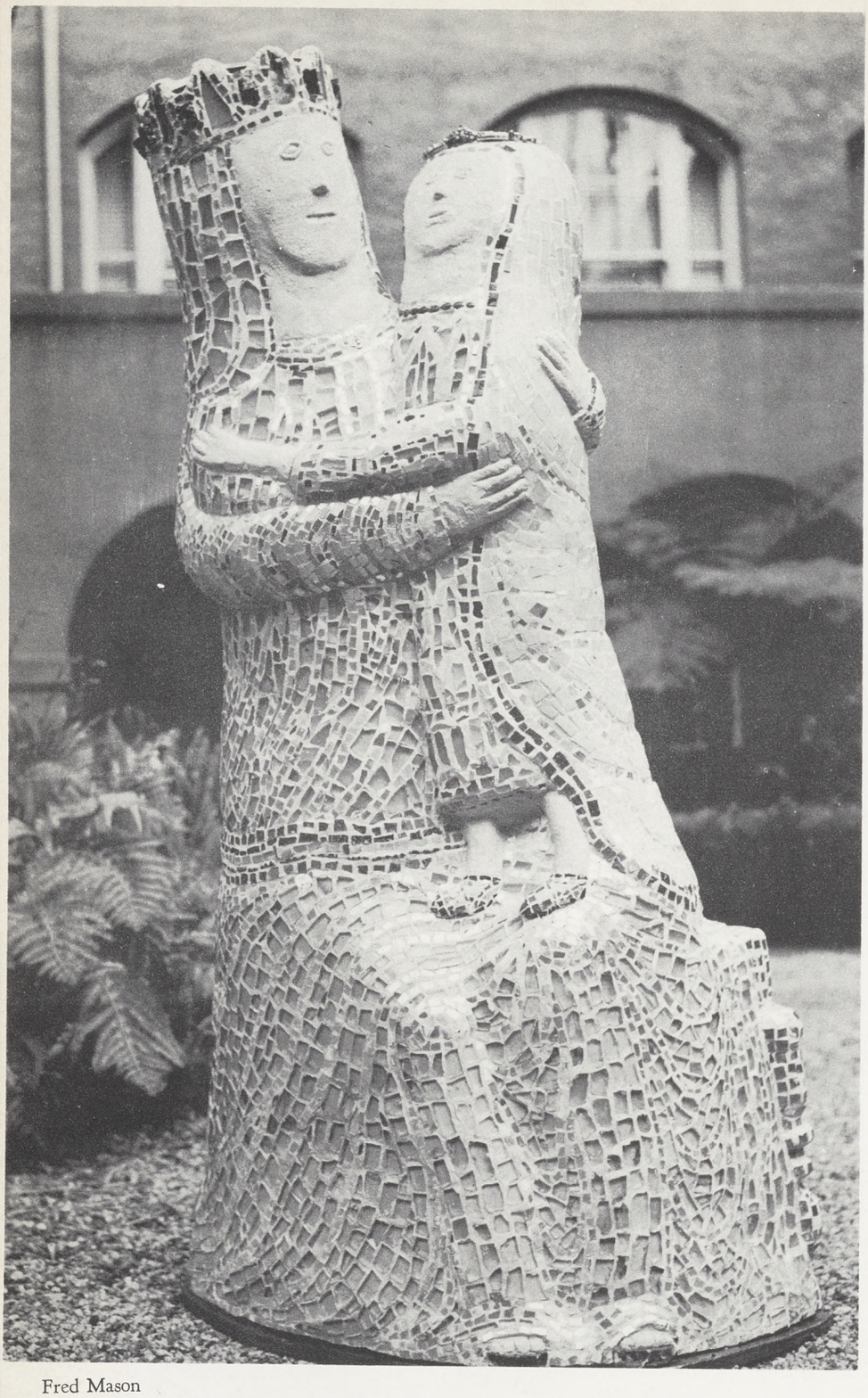
Group Project (children 7 to 14)

* designates a student from the Adult Education Program.
Regular Session Art Majors' names are followed by the date of graduation.



Fred Mason

## *Films Too Late To Classify*

## *International Film Bureau*

57 E. Jackson Blvd., Chicago 4, Ill.

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Stressing the possibilities of using new and unusual structural elements, such as bathroom tile, broken bottle glass, buttons, pebbles, and stones, the film also points out how commercially available elements can be used in new ways.

In addition to the structural devices employed in mosaic making, we see how texture and design are an integral part of the medium, and also how difficult and rare mosaic sculpture is made.

Logical and clear in its development, MOSAIC EXPERIMENTS both demonstrates and motivates, and is highly recommended for classroom and adult use from the intermediate grades up. Produced for International Film Bureau by Visual Education films. Directed and photographed by Robert Longini. *Subject consultant, Sister Magdalen Mary, I.H.M., Chairman, Art Department, Immaculate Heart College, Los Angeles.*

*This film correlates well with a series of filmstrips also produced at the Immaculate Heart College.* **MOSAICS FOR ALL,** *a series of three filmstrips in color is available from International Film Bureau at $6 per filmstrip, $18 for the set.*

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*For further information on the art of mosaic, your attention is directed toward* **Mosaics for Everyone,** *by Sister Magdalen Mary, I.H.M. Published in 1958, the 40-page book, with 75 illustrations is available at $3 plus 25¢ postage from the Department of Art, Immaculate Heart College, 5515 Franklin Avenue, Los Angeles 7, California.*

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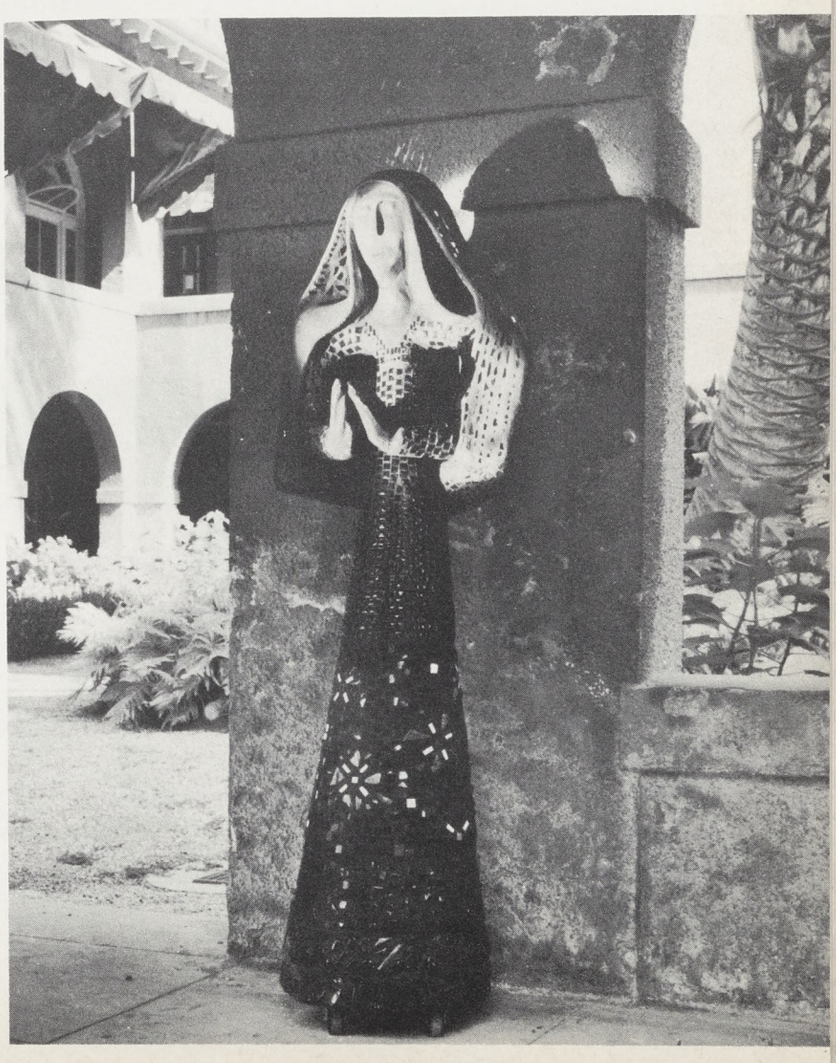


# SCHOOL ARTS

## the art education magazine

SPECIAL ARTICLE VOLUME 56, NUMBER 3




**On the Art Controversy, by Sister Magdalen Mary, I. H. M.**

The basic disagreement in today's Modern Art Controversy concerns the purpose of art. It is agreed that art is distorted if it violates its own purpose. But until the problem of the purpose of art is resolved there can be no agreement as to what constitutes distortion in art. Is art for the purpose of imitation, expression, communication, or form for its own sake? These questions indicate the scope of the problem and are discussed here below.

**Art-is-Imitation Theory** The Art-is-Imitation theory is held by those who believe that the purpose of art is to mirror the accidents of nature, the surface appearance of things. Some clothing-store dummies could receive a superior rating under this system. And Michelangelo's huge twisting masses of humanity would logically be given a minus rating, for whoever saw anything like the strangely-proportioned muscular forms, alive with suprahuman tensions, that characterize the work of this great artist?

It is interesting to note that one of the photographers who worked in Africa on the film, "King Solomon's Mines," discovered that some of the natives, when presented for the first time with a photograph of themselves, saw it as a scattered pattern of dark and light rather than as an image of themselves. Our civilization has been conditioned, during the past five hundred years, to the acceptance of certain distributions of dark and light on a two-dimensional page as the only way to represent three-dimensional space and the objects therein. Yet the history of art reveals that this convention has been valid for a very short period, and only during those times, Late Greek, Roman, Late Renaissance, and the Nineteenth Century, when faith in intangibles was weak. Like the man from Missouri, these periods had a lively faith only in what could be directly apprehended through the senses. It was during these periods that the art of portraiture flourished. And, although halos and/or wings were frequently added, religious paintings could not be produced under these circumstances. Where the ability to imitate is the essential criterion there can be no creative art, much less a religious art.

**Art-is-Expression Theory** The Art-is-Expression theory is held by those who feel that an art work exists solely as an instrument for the manifestation of the feelings of the artist, or, as an instrument whereby the spectator may make contact with the artist's personality. It is true that the greater the work of art, the more deeply does the artist reveal himself through it. But it is not true that every revelation of the personality of a man is a work of art. Otherwise, any thought expressed by any man would constitute a poem. It is unfortunate that a great number of people who claim to appreciate twentieth-century art justify its existence for the inadequate reason that men of our times feel distressed at world conditions and, therefore, express themselves in distressing paintings.

The emphasis on self-expression as the essential purpose of art is a step, and, it is to be hoped, the final step in the shifting of the emphasis from God to man, from a Deocentric to an egocentric world. The artist is a prophet of his times. The art of the twentieth century gives evidence that a man-centered world is dissatisfied with itself and its material possessions and is searching again for the spirit. The artist of today, as in the great days of Christian art, renounces the transient phenomena of matter in his search for the transcendent reality of the spirit. This is encouraging to students of history, who make relationships between the cultural manifestations of the period and the controlling philosophy behind them. It is repeated: art is not medicine for distressed spirits. In fact, it takes a very healthy spirit to make contact with the reality that is art.

**Art-is-Communication Theory** The Art-is-Communication theory is the third of the theories held among those who would instrumentalize art. The question asked by these people is, "What does it tell us?" If the painting is quite obviously of Washington crossing the Delaware, they are delighted with it. For, of course, this is an understandable communication and even one that history vouches for. If the Washington of the painting resembles an actor dressed for the part, this is even more acceptable. The communication then will make no demands on the spectator with reference to the actual hardships of the Delaware incident.

Still Life 1955 Phoebe Smale Hendrickson '56

The criterion for success in this theory is somewhat similar to the one used on a newspaper reporter: the facts, and the facts only. The reporter cannot allow poetic license to enter his report, even though poetry may represent a degree of truth that transcends facts.

It is possible that a painting of Washington crossing the Delaware could be appreciated by both those who hold the communication theory and those who hold the fourth theory, to be discussed. The holders of the communication theory would be appreciating it for nonaesthetic reasons, e.g., Washington is deserving of the honor; it must have taken the artist a long time to paint it; "I always did like men in uniforms." The holders of the fourth theory believe that the ***form*** of the object is that which makes it what it is. They would be responding directly to the being-value inherent in the work of art itself. The communication of the historic fact would be an integral part of the painting, but not an essential part.

**Object-as-Form Theory** The fourth theory, Object-as-Form, is the only one of the four that can function with reference to the art of all periods. For instance, there could be no acceptable art forms from those intensely Christian periods known as Byzantine and Romanesque if the Art-is-Imitation theory were the basis of judgment. Certainly, these periods had shockingly distorted representations of Christ and His Blessed Mother, if judged by the standard of imitation. Neither can it be said that these periods were backward in the arts. History shows that as the Christian spirit blossomed into maturity the realism of the pagan Graeco-Roman art forms proved inadequate to the new spiritual concepts. The vitality of the life of the spirit of the Christian Church manifested itself in nonmaterialistic forms, or so-called unrealistic forms.

The Object-as-Form theorists are not in sympathy with the chauvinistic emphasis on time and space that is implied by the overuse of the term, "Modern Art." The essence of art is not its twentieth-century-ness, nor its thirteenth-century-ness; it is not its eastern-ness nor its western-ness. Rather, the two qualities that make for universal art are the difficult-to-describe ones of timelessness and spacelessness.

There are two approaches to the Object-as-Form theory. The first is the unhesitating and direct approach to Being, that is one of the natural gifts enjoyed by children. This gift, if not destroyed by the adult imposition of the cataloging habit, allows its possessor to approach a work of art without the preconceived notions which blind most people to artistic truth today. The second approach is a conscious and relearned attitude of reverence for the being or "it-ness" of the object of art. This "it-ness" resides in an area impregnable to scientific methods of inquiry. continued

The Couple 1957

**And I am not sure that I am not right about that. I hope you all think I am right about that.**

Audrey Li Volsi '58

The artistic experience has a uniqueness not peculiar to lower forms of human experience. It is the cataloging habit that makes people resent contact with uniqueness. Direct contact with art involves involvement, and we have become unhumanly cautious with regard to participation in uniqueness. The real makes too many demands on us. We prefer imitations of the real. In the Object-as-Form theory all that is required is that the object achieve unity in the manner appropriate to its nature. A person who enjoys a particular horse simply because "it is almost human," has come across a very distorted horse, or else he is reading into the nature of the horse something that is not there.

**Conclusion** It would be well to remind the reader that the Object-as-Form theory does not exclude those great works of art which represent nature in forms acceptable to the general public; it does not exclude works that communicate historical or other facts; nor does it exclude works that reveal the personality of the artist or express his feelings about life. The truth is that all great art represents some aspect of creation (imitation), gives some tangible, factual information (communication), reveals the aspirations of the artist (expression). But it should be remembered that imitation, communication and expression are ***integral*** parts, not essentials of every great work of art. The only ***essential*** is that the object of art ***be***. The problem of making contact with the being-value in art is difficult in our times. It involves contemplation of the now. But our generation is more skilled in analyzing the past, in planning the future. The enriching experience of the present tends to escape all but those who find formidable obstacles a challenge. THE END

Our water color paint ings should be called canned milk paint ings See advan tages listed below:

Rosemary Marco

Child and Turtle 1958

Papers may be collaged directly on the wet milk as it is a strong glue.

The milk-color is fairly permanent when dry, transparent layers easily added without disturbing underpainting

A sgraffito technique can be used
(See page 70, Li Volsi)

It lends substance to timid paintings until such time when the painter can supply substance out of his inner resources. (In other words, it's encouraging to the beginner and flattering to the doubtful professional)

The "professional look" in our day so frequently camouflages immaturity that it should be considered suspect when it is too impressive.

A young french boy he is a red-haired descendant of the niece of Madame Recamier went to America for two weeks most unexpectedly and I said to him what did you notice most over there. Well he said at first they were not as different from us frenchmen as I expected them to be and then I did see that they were that they were different. And what, said I, well he said, when a train was going by at a terrific pace and we waved a hat the engine driver could make a bell quite carelessly go ting ting ting, the way anybody playing at a thing could do, it was not if you know what I mean professional he said.

(Gertrude)

# NEW AT

Sichel Street 1954 24x36 Carmen Macias '55

**By DR. ARMIN KIETZMANN**
**The San Diego Union's Contributing Art Columnist**

When two years ago teachers and students of the Immaculate Heart College of Los Angeles held their first exhibition in San Diego at the Fine Arts Gallery, the spiritual unity of the show made a deep impression. This was a group which made it a task to draw positive consequences of the artistic situation and needs of our time.

Unequivocally contemporary in the use of visual terms, these painters proved how religion today can inspire artists. They showed that religious archetypes, understandable to all, lend a profounder note to modern art and fill the void that remains in individual abstractions, surrealisms and expressionisms.

The second Immaculate Heart show, now on display at the Fine Arts Gallery, was awaited, therefore, with high anticipation. One was curious to see the development continued.

▼ ▼ ▼

If one looks at the new exhibition one will find an even bolder and more vigorous handling of pictorial means, a greater sureness of touch, but one will also note a change in attitude. While in the former show the poetry of religious themes alone was dominant, it is the art work itself (its colors, textures, shapes) which calls now for attention.

Two years ago one was among mosaics, paintings, serigraphs, enamels and ceramics that seemed to be created by anonymous members of a group; nobody asked for the names of the artists. Now, in this exhibition of oils and mosaics by students of Sister Magdalen Mary, I.H.M., a wider range of themes, a varied and more strongly marked personal expression awakens the interest in the individual artists.

The new attitude is evident in several symptoms. One is that at least 16 of the 30 oils exhibited are not religious in theme. They depict family groups, market scenes, landscapes. Even if the 10 mosaics (which had not arrived yet when this review was written) will put more weight on the religious side, the high percentage of profane subjects in the work of this school is remarkable.

Another characteristic trait is that the relation to Byzantine painting, so strong in the first show, has given way to a loosened and more dynamic approach.

▼ ▼ ▼

The Byzantine formulas—frontal pose, isolated figures or rows of them, disregard of the real size of figures and objects, magnified leading figures, etc. — are still recognizable in Ada Korsakaite's "Glory of the People," Margaret Moroney's "Manifestation," Lita Rocha's "Procession," Jacqui O'Gosman's "Gethsemane," Margaret Kellogg's "Holy Family," for example. But in other religious paintings, such as Sue Mullick's "Descent From the Cross," Lita Rocha's "Judith," Roberta Beggins' "Paul and Timothy," Maureen Keohane's "Wise Men," the independence won from a study of modern expressionists and abstractionists is far more apparent than a relation to hieratic medieval principles.

And in the profane works the "liberation" from religious themes corresponds with a completely free play of colors and forms. Such "ideas" as "Merchants," "Birdsellers," "Mardi Gras," "Island People," "Couples," "Landscapes" treated by May Alicante, Elaine Galantuomini, Maria Bellinger, Miriam Nagel, Marguerite Ecker, Carmen Macias and others are merely starting points. They play, as Herbert Read once said, "only the part of germ and seed for the organic growth of the work of art."

The feeling of artistic freedom among the students of Immaculate Heart College finds its full, positive and emotional expression in the use of color for its own sake. The painterly approach, a modeling in colors rather than in lines, a trait already noted during the previous exhibition, has become more pronounced. Memories of the rich Byzantine coloring as well as of Mexican earthy tones are perceptible. But above all it is the courage to follow their own imagination which gives these students' works an expressive and striking originality.

In the actual use of colors the variety of combinations are endless. A few tones only can be used like the blacks, whites and ochers in Moroney's "Manifestation," the rose, orange, brown colors in Pauline Courtney's "Figure with Still-Life," the browns and yellows in Alicante's "Merchants."

▼ ▼ ▼

Or strong contrasts of color strengthen each other as in Alicante's "Mardi Gras," Galantuomini's "Holy Night," Malick's "Descension."

Still another method is used by Ada Korsakaite, Lita Rocha, R. Beggins who differentiate greys and delicate bright hues. Common to all is the thinking in terms of color.

If these students are free to select the themes they want, religious or non-religious, if they are encour-

# TITUDE: Freedom Marks School Show

aged to develop their creative individuality and follow their intuition rather than preconceived notions, one is still aware of some principles observed by all. All works are strictly two-dimensional, aiming at an objective, symbolic representation rather than at a momentary illusion. And all are concerned with the inner organization of their works, regarding colors, shapes, planes as equal parts and building stones of the whole.

In these directions one feels the influence and the guiding hand of the teacher, Sister Magdalen Mary. She tries to develop the understanding of her students for purely artistic considerations and give them a feeling for materials. "All that is required is that the object achieve unity in the manner appropriate to its nature."

On the other hand, speaking of the "involvement" in artistic creation, of the direct contact with the "reality" of art, her words are apt to carry a mystical note. It is Sister Magdalen Mary's credo that art is a spiritual experience.

She emphasizes the decisive break of modern art with the Renaissance tradition and scorns imitative tendencies in art. One who prefers imitations of nature admits that "the real makes too many demands on us." Or "where the ability to imitate is the essential criterion, there can be no creative art, much less a religious art."

▼ ▼ ▼

She rejects the idea that art has to tell stories and communicate real facts. Art is like religion "the mystical union of a man with God. . . a union that does not involve an intermediary communication of any kind. The union is direct." Her objections are also directed against the "distressed spirit" in the works of expressionists and surrealists, "wasting so much time concentrating on themselves."

What Sister Magdalen Mary recommends is a sound knowledge of the different materials in painting, drawing, mosaics, a freedom from tradition and preconceived ideas, and an unhesitating and direct approach like that of children.

▼ ▼ ▼

The current Immaculate Heart show bears in all its works the stamp of the dynamic personality of Sister Magdalen Mary. Like musicians under an expert and intensive conductor, able and gifted students have done their best to follow the hints of their teacher. It is a show of many surprisingly strong works that would impress in any art exhibition. But in their variety and predominant concern with artistic problems the specific and romantic note and unity of the former exhibition is abandoned.

Sue Mulick '55 Descent from the Cross 1955 48x36

The Art Workshop Proceedings of 1958 Catholic University of America...article on PERSPECTIVES by Sister Magdalen Mary. It might make it easier to see where we are heading (oh oh oh so you already know)

Betty Henderson '58

IT is natural that I should tell about pictures, that is, about paintings. Everybody must like something and I like seeing painted pictures. . . . . Once an oil painting is painted, painted on a flat surface, painted by anybody who likes or is hired or is interested to paint it, or who has or has not been taught to paint it, I can always look at it and it always holds my attention. The painting may be good it may be bad, medium or very bad or very good but any way I like to look at it. And now, why does the representation of things that being painted do not look at all like the things look to me from which they are painted why does such a representation give me pleasure and hold my attention. Ah yes, well this I do not know and I do not know whether I ever will know, this. However it is true and I repeat that to give me this interest the painting must be an oil painting and any oil painting whether it is intended to look like something and looks like it or whether it is intended to look like something and does not look like it it really makes no difference, the fact remains that for me it has achieved an existence in and for itself, it exists on as being an oil painting on a flat surface and it has its own life and like it or not there it is and I can look at it and it does hold my attention. . . . . .

When I look at landscape or people or flowers they do not look to me like pictures, no not at all. On the other hand pictures for me do not have to look like flowers or people or landscapes or houses or anything else. They can, they often do, but they do not have to.

. . . . . in San Francisco, a sign painting of a man painting a sign a huge sign painting and this did hold my attention. I used to go and look at it and stand and watch it and then it bothered me because it almost did look like a man painting a sign and one wants, one likes to be deceived but not for too long. That is a thing to remember about an oil painting. It bothered me many years later when I first looked at the Velasquez's in Madrid. They almost looked really like people and if they kept on doing so might it not bother one as wax works bother one. And if it did bother one was it an oil painting, because an oil painting is something that looking at it it looks as it is, an oil painting. . . . . Italian flowers were just like the flowers in the Botticelli pictures. I used to walk in the country and then I concluded that the Botticellis being really so like the flowers in the country they were artificial. You know what I mean artificial flowers. And I literally mean just that. At least that is the way I felt then about it.

LECTURES IN AMERICA *By Gertrude Stein*
BEACON PRESS Beacon Hill, Boston, Mass.

But Courbet bothered me. He did really use the color that nature looked like that any landscape looked like when it was just like itself as you saw it in passing. Courbet really did use the colors that nature looked like to anybody, that a water-fall in the woods looked like to anybody.

And what had that to do with anything, in fact did it not destroy a little of the reality of the oil painting. and as I say I worried lest Courbet was like that. But soon I concluded that no, it only seemed so, no the Courbets were really oil paintings with the real life of oil paintings as oil paintings should have. Only the Courbets being nearly something else always keeps them from being really all they are. However. To come back to pictures that is oil paintings.

Should a picture look like anything or does it, even a Courbet, or a Velasquez, or does it make any difference if it does or if it does not as long as it is an oil painting.

And if it is less like anything does it make any difference and if it is more like anything does it make any difference and yet if it is not like anything at all is it an oil painting.

You see it does get complicated because after all you have to like looking at an oil painting.

Up to this time I had been getting acquainted with pictures I had been intimate with a number of them but I had not been really familiar with them.

Gradually getting more and more familiar with oil paintings was like getting gradually more and more familiar with faces as you look very hard at some of them and you look very hard at all of them and you do all of this very often. Faces gradually tell you something, there is no doubt about that as you grow more and more familiar with any and all faces and so it is with oil paintings. The result was that in a way I slowly knew what an oil painting is and gradually I realized as I had already found out very often that there is a relation between anything that is painted and the painting of it. And gradually I realized as I had found very often that that relation was so to speak nobody's business. The relation between the oil painting and the thing painted was really nobody's business. It could be the oil painting's business but actually for the purpose of the oil painting after the oil painting was painted it was not the oil painting's business and so it was nobody's business.

Gertrude says it better than anyone else at least for us she does. It' more fun to read it out loud

But still one always does like a resemblance.

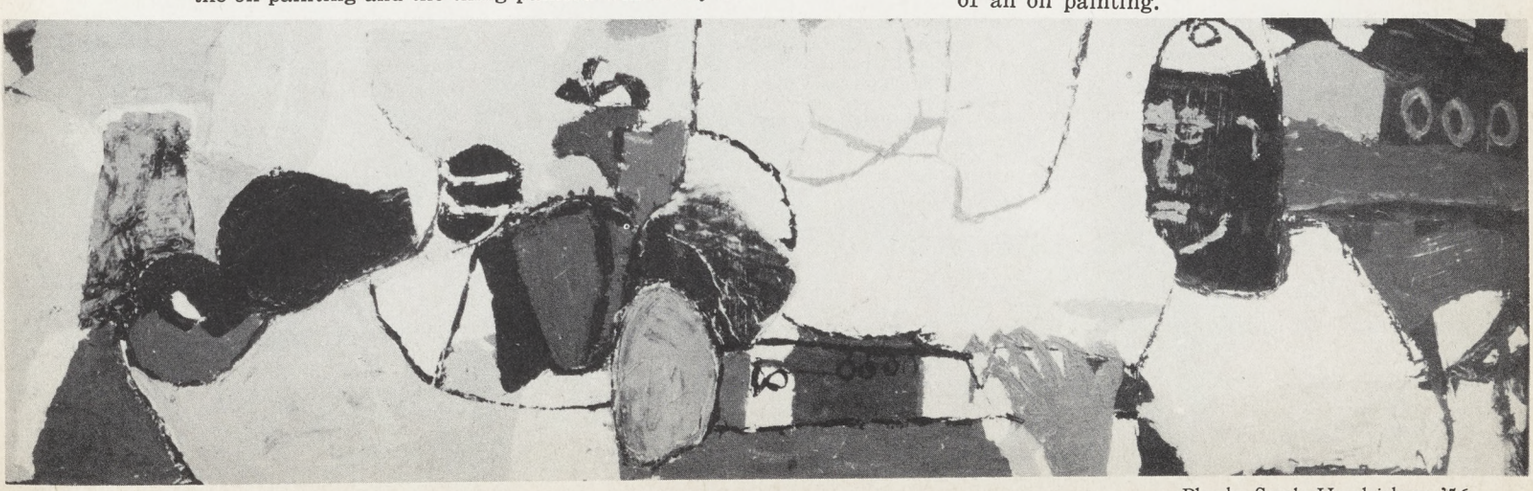
A resemblance is always a pleasurable sensation and so a resemblance is almost always there.

That is not the business so to speak of the oil painting, that is just a pleasant human weakness. Anybody and so almost everybody pleasantly likes anything that resembles anything or any one.

And then everybody almost everybody likes a resemblance even when there is none. Does the painter like the resemblance, oh yes he does. He does like a resemblance. That is a naturally pleasant human thing, to like a resemblance. And does this naturally pleasant human thing the liking a resemblance make everything difficult very difficult. Yes it certainly does. And it makes an oil painting annoying.

Most people think that the annoyance that they feel from an oil painting that annoys them and a great many oil paintings annoy a great many people, the annoyance then that these people that anybody feels from an oil painting they think comes from the way the oil painting represents these things, the things represented in the oil painting. But I myself do not think so. I think the annoyance comes from the fact that the oil painting exists by reason of these things the oil painting represents in the oil painting, and profoundly it should not do so, so thinks the oil painting, so sometime thinks the painter of the oil painting, so instinctively feels the person looking at the oil painting. Really in everybody's heart there is a feeling of annoyance at the inevitable existence of an oil painting in relation to what it has painted people, objects and landscapes. And indeed and of course as I have already made you realize that is not what an oil painting is. An oil painting is an oil painting, and these things are only the way the only way an oil painter makes an oil painting.

I wonder if I have at all given you an idea of what an oil painting is. I hope I have even if it does seem confused. But the confusion is essential in the idea of an oil painting.



Phoebe Smale Hendrickson '56

THERE are times when some of our esteemed colleagues in the magazine field turn up items of unusual interest. One of our readers, ever searching for such items and mindful of the advisability of giving an occasional light touch to the contents of LITURGICAL ARTS, hinted that we should look into several priceless letters which appeared in the October, 1948, issue of *Harper's Magazine*, in the section called "After Hours" conducted by "Mr Harper." These letters present so fantastic a point of view in matters pertaining to "ecclesiastical art" that we reprint them here without further comment, but with due and grateful acknowledgment to *Harper's Magazine* and, of course, to Mr Harper. Should any of our readers doubt the authenticity of these letters, we can only say that we are assured by the editors of *Harper's Magazine* that this correspondence is absolutely authentic; they have seen the originals, and the person who submitted these gems for publication claims that he has a suitcase full of other letters in the same vein.

*No Red Hair on Angels!*

IT IS sometimes assumed these days that patronage of the arts is at a very low ebb because the people who ought to be buying it don't know what they want. Not only that, artists are believed to be people who perform only by inspiration and can't be told what to do. The *rapport* and understanding that used to exist between the artist and the man he worked for is looked back upon with some wonder — one of those things that graced civilization before it got all loused up with commercialism and the almighty dollar. There was a time when a painter and a patron could get together and draw up a contract that specified what a picture would look like right down to the last detail. They understood each other.

The most famous contract of this sort was for an altar piece called "The Coronation of the Virgin," that Enguerrard Charonton painted for his patron Jean de Montegnac in 1453. The two men drew up a document that spelled out not only what would be in the picture but what kind of pigments would be used. "It should" the contract read, "be in the form of a paradise, and in the paradise should be the Holy Trinity, and there should be no difference between the Father and the Son, and the Holy Spirit should be in the form of a dove. . . . Item: the vestments should be rich, and that of the Virgin should be of white damask . . ." It went on like this for several pages with a few specifications about using a special ultramarine blue from the city of St. Jean d'Acre except on the frame, where a "fine German azure" would be satisfactory.

Times have changed less than you might think. The other day a friend in Denver sent me three letters written by a man who runs a company that markets church decorations, murals, and statuary to a painter who turns out angels and other ecclesiastical accoutrements on order. These are documents that belong in the annals of art history along with the one I've just quoted.

Nov. 17, 1946

Dear ———:

. . . Paints are on the way. I want 15 cherubs (angels) such as you painted for me before — (must be your best work) 20 Large Clouds just like you made before (same color and must be good work) 15 small clouds just like you made before (same color and must be good work).

(On angel's hair no red hair) Red hair is out. *No red hair on angels.*

Also want 2 standing angels standing on clouds holding a swinging incense burner. One for the right and one for the left side exactly like picture of angel enclosed. This is different from ones you made for me before. Size of this angel from the feet to the head 6 Feet in Ht. with 15 inches of clouds under the feet making the angel from the clouds to the head 7 ft. and 3 inches. These angels must be very pretty & in very pretty colors. Also enclosed find check for $20.00 to start work.

Send at once sketch of this angel showing angels together one far right and one far left side holding the swinging incense burner so I can see how they are going to look. *I want a price on all this work. Keep it cheap.*

Thank you. Give this your immediate attention please.

Very truly yours,

April 8, 1947

Dear ———:

I want one dove with clouds and ray to measure 50″ x 50″. Dove to be white shaded with black and black outline. The rest just like you made before.

Also 12 Cherubs with pretty faces and dainty necks. Last Cherubs had necks too thick for angels.

Also 15 small clouds and 20 big clouds shaded with purple and very pretty. Put your own touch to them.

Do not rush but must have as soon as possible.

I have quite a bit of work for you after this is finished so please do this as soon as possible and send to me.

Still waiting to hear from you in regard to sketches. Do you intend to do them? Kindly advise at once about sketches. Thank you.

Sincerely,

September 11, 1947

Dear ———:

I want the Sacred Heart from his feet to top of his head 5½ feet. About an eight inch mound shown on illustration right below feet. Also cross extending about 14 inches above his head. Use your own judgment in proportion. Earth part under mound should be about 12 inches with snakes like illustration. Width of earth should be 15 ft. wide. Lilies should be as high as in illustration. Also same amount of small pigeons. Put lamb as illustrated. Angels should be about 5 ft. in height from head to feet with wing extending up from head even with cross. Also angels standing on earth same as illustration. Use your own judgment in proportion. Also make heads nice in proportion to bodies — not too small. Shade wings of angels in very loud colors. Make garment of angels ivory and shade in the folds with a little green. Make lamb white and shadow with a little black. Outline lamb in black. Also doves to be painted white shaded in black and outlined in black. Halos around angel's heads make chrome yellow medium. Halo around Sacred Heart's head make yellow with maroon inner cross. Then make big cross oak color. Outer garment of Sacred Heart a beautiful soft red. Nothing loud — tone it down. Inner garment white shaded. Seat of throne make in loud colors. Make it look like he is sitting on a throne or seat. Also bring snakes out like they were going to bite you. Make them loud. Also make lilies beautiful and shade strong. Now when you do this do the Sacred Heart in one piece. Do lamb and earth in one piece. Do each one of the angels separate in one piece. Do each side of lilies in one piece. You can arrange this anyway you like but it must be the easiest way to put up. Am sending you 4 bolts of heavy canvas if I can get it. If you do this I want it in proportion just like in illustration that I am sending you and I must have a nice job. That takes care of the Sanctuary.

P. S. also want 15 more large clouds and 15 small clouds.

P. S. Also I want 2 angels painted with scroll in their hands like ones you painted for me before. You should have pictures of them. Angels should be from head to feet 4 ft. I want 12 inches of clouds at bottom of angels and clouds around center part of angels. Shade wings nicely. Scroll should be white — Make right angel in blue and the left one in pink. Hope you remember kind of angels you painted for me. Please do not get confused. This makes 4 angels in all — 2 of one kind and 2 as illustrated.

I can only afford $325.00 on this particular job. I am allowing you $50.00 a piece on 4 angels which is $200.00 and $125.00 for Sacred Heart, Snakes, lilies, lamb, and clouds.

If this isn't satisfactory to you just forget it because that is as much as I can pay for this particular job. If you want to do this wire me at once and I will send you the canvas. You

We lost the rest of it but you can look it up in some old issue of LITURGICAL ARTS QUARTERLY Thanks to its editor Maurice Lavanoux

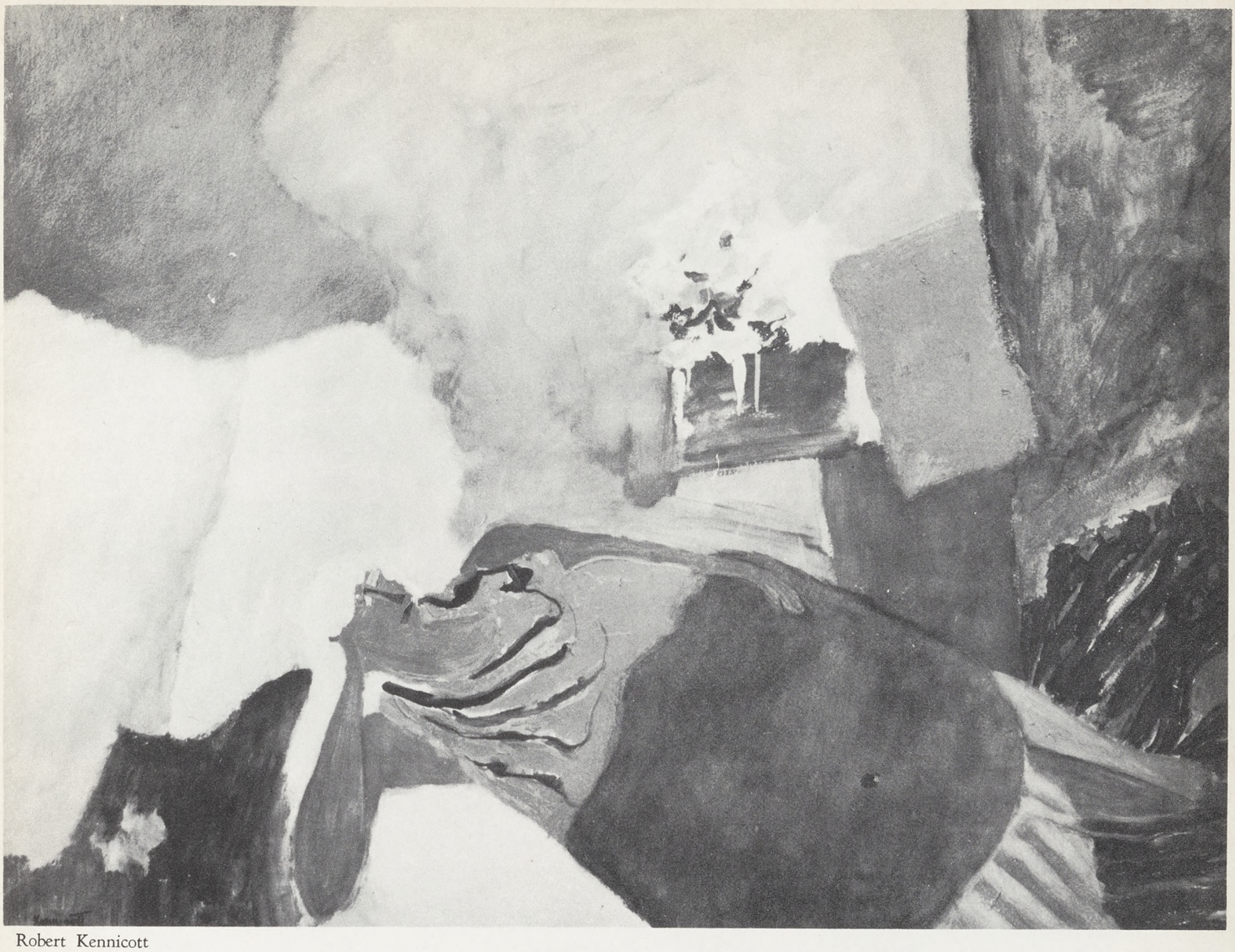
Sight obsesses me: I squint and concentrate and feel it grow better. I look out to the country with wonder. In the twilight I see the walk as a silver streak standing out brilliantly against the greens of winter grass. And I say: "It is too beautiful, too beautiful."

To watch the daylight turn to obscurity of beginning night, to feel a strange nostalgia for that and to put off the moment of turning on the lights. And then to see all of this brightness, to see the scene change like a modulation in harmony.

Is this what it is like to see? Is this the way other people see? If not, it is surely the way they were meant to.

Greeting cards are still available

as shown in our recent mailing. They are really paper banners about 5½ by 29 in. and you roll them or fold them accordion-like into any old envelope you happen on. 10¢ a piece. We have five kinds. We'll send you a generous assortment for $3.



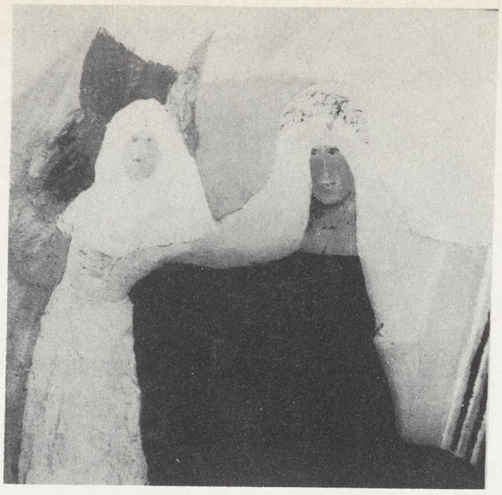
Robert Kennicott

# Immaculate Heart College

LOS ANGELES
CALIFORNIA

Grace Sievert

Sue Mulick

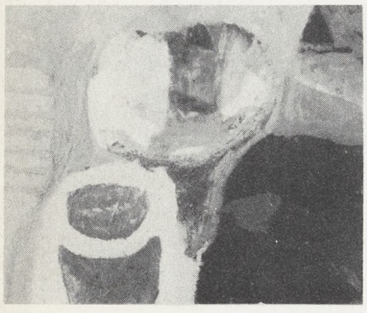


Florence Cunningham

Lita Rocha

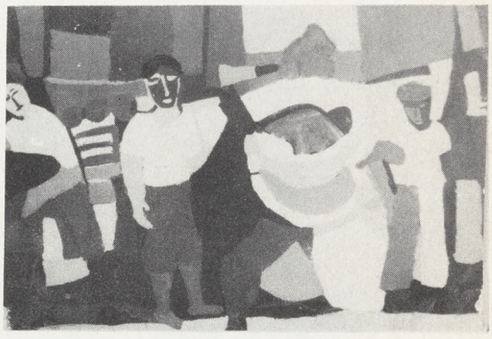


Susan Godley



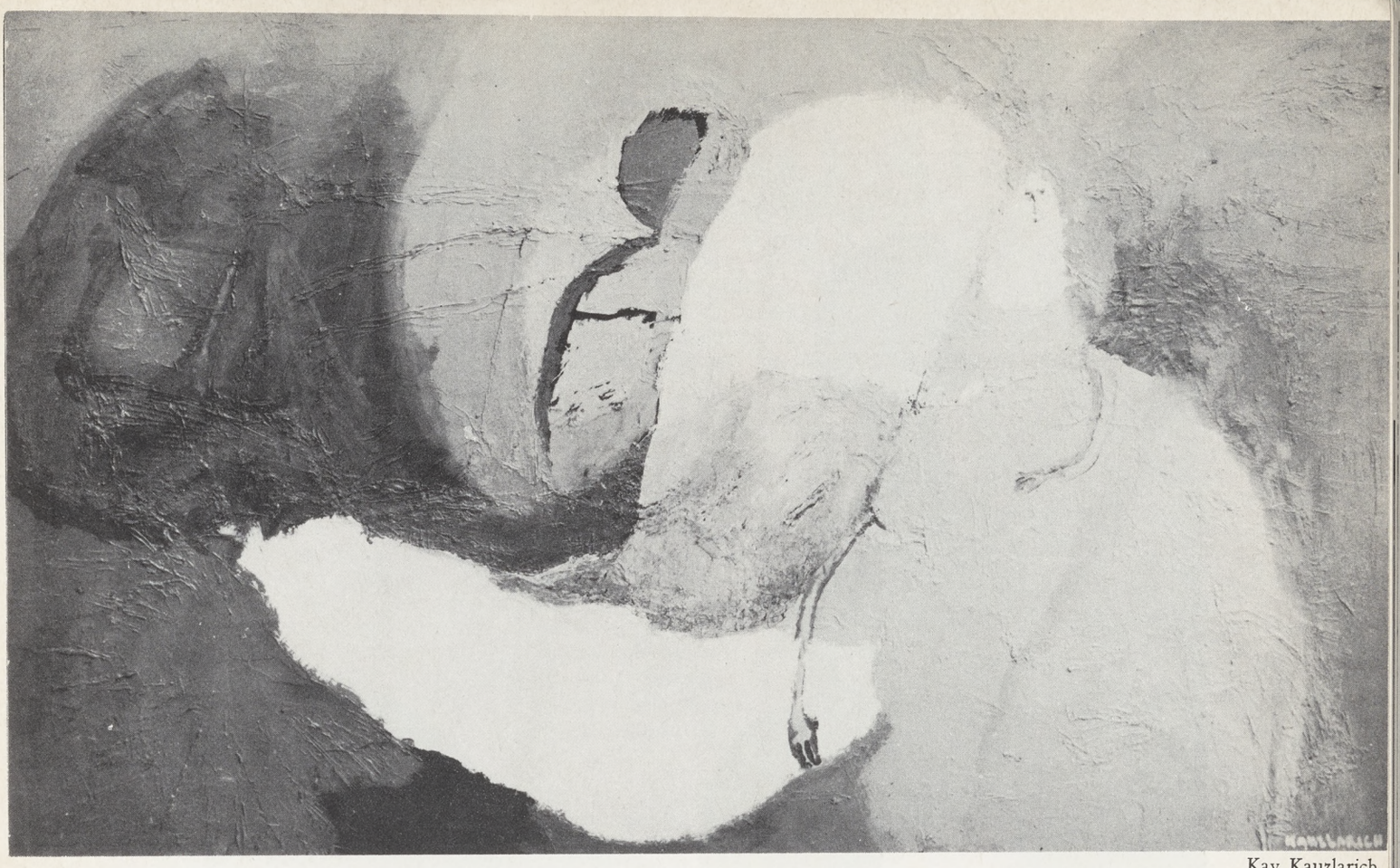
Carmen Macias

Mary Alicante



# EXHIBIT VI:

Louisa Kennedy



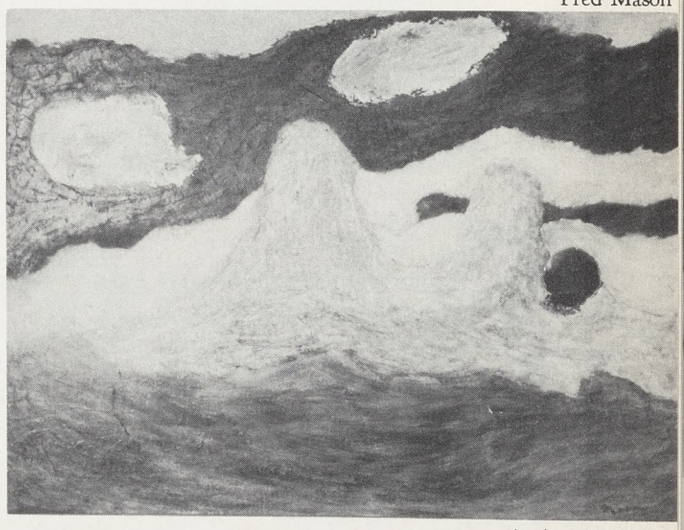
Kay Kauzlarich

# Oil Paintings by Students of Sister Magdalen Mary, I.H.M.

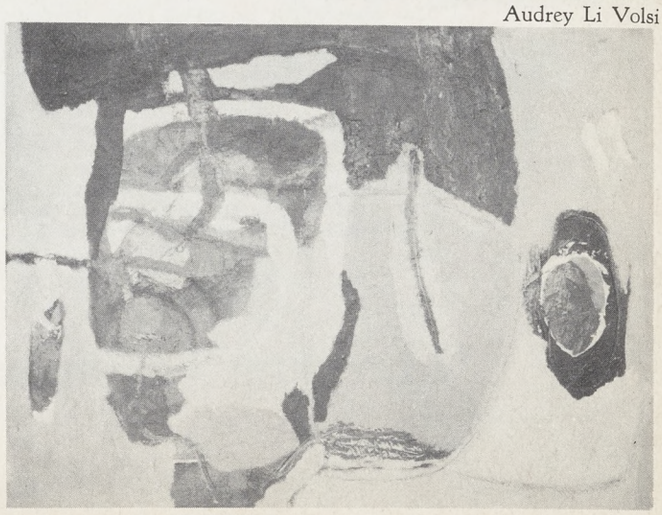
One of the eighteen traveling Exhibitions circulated by the Art Department of Immaculate Heart College

| ARTIST | TITLE | HEIGHT & WIDTH |
|---|---|---|
| Rosalia Aguado '56 | 1. Shepherd 1956 | 36x36 |
| Mary Alicante '55 | 2. Mardi Gras 1955 | 36x48 |
| Patricia Baker '58 | 3. Madonna and Child 1956 | 24x36 |
| Aimee Bourdieu* | 4. Gardener 1958 | 48x36 |
| Mary Jane Casey '56 | 5. Mediterranean 1956 | 30x48 |
| Gladys Collins* | 6. Summertime 1958 | 48x36 |
| Florence Cunningham* | 7. Annunciation 1957 | 36x36 |
| Earlene Dakan '59 | 8. Blue Sky 1957 | 48x36 |
| Elaine Galantuomini* | 9. Bird Sellers 1955 | 48x36 |
| Joan Gabriel '58 | 10. Conversation 1958 | 36x36 |
| Susan Godley '61 | 11. Still Life 1958 | 36x36 |
| Asta Ingle* | 12. The Cicilian 1957 | 36x48 |
| Tillie Jensen* | 13. Boy With Cup 1957 | 48x36 |
| Kay Kauzlarich '59 | 14. The Moon, The Sun, and I 1958 | 30x48 |
| Louisa Kennedy '51 | 15. Landscape 1951 | 20x30 |
| Robert Kennicott* | 16. Dream 1958 | 36x46 |
| Janet King '58 | 17. Offering 1956 | 30x48 |
| Therese La Mori* | 18. Theme 1958 | 36x48 |
| Roy Leaf* | 19. Sheep 1957 | 30x48 |
| Alice Leonard | 20. Afternoon 1958 | 48x36 |
| Audrey Li Volsi '58 | 21. The Looming 1958 | 40x52 |
| Carmen Macias '55 | 22. Sichel Street 1954 | 24x36 |
| Patricia Martell '56 | 23. Peruvian Street Scene 1956 | 36x36 |
| Fred Mason* | 24. Landscape 1958 | 36x48 |
| Sister Monica, SSJC* | 25. Bethlehem 1956 | 36x48 |
| Sue Mulick '55 | 26. Descent from the Cross 1955 | 48x36 |
| Lita Rocha '54 | 27. Judith 1954 | 36x36 |
| Grace Sievert '58 | 28. Still Life 1958 | 24x48 |
| Carol Woodaman '60 | 29. Man in the Woods 1958 | 30x48 |
| Geraldine Wrobleski* | 30. Our Town 1957 | 36x36 |

Fred Mason



Audrey Li Volsi



* designates a student from the Adult Education Program.
Regular Session Art Majors' names are followed by the date of graduation.

Joan Gabriel

**The Evening Tribune today asked Sister Magdalen Mary, I.H.M., chairman of the Immaculate Heart College Art Department, to explain its objectives. Her comments may enable spectators of the show to gain a greater appreciation of the work.**

She said: "Our type of religious art, if student pieces can be called art, is actually not modern, except in willingness to search, to make use of the discoveries of our times, to retell the 'ever ancient, ever new truths.' And this is not a really 'modern' characteristic. It is genuinely traditional—the kind of effort that every great art form grew out of.

"Our work might be called Early Renaissance in organization, Byzantine in enrichment, medieval in its Biblical subject matter, Eastern in its two-dimensional, nonmaterialistic emphasis, and Western in its efforts toward an active apostolate.

**"We believe that all art is religious if it is art at all. That is, it is a genuine and deeply felt response to value. Van Gogh's 'Starry Night' is as great a tribute to God, the Creator, as many a solemn hymn and greater by far than the so-called religious art on calendars and in many of our churches.**

"We have not chosen a style. The so-called Immaculate Heart style is the result of our way of working. This way is opposed to repeating as dead formulae the forms evolved in other eras. These were valid in their time and their organically arrived at forms are to be respected by us but not faked by us.

"Our way places emphasis on the necessity of approaching problems in a spirit of joy and zest—on the necessity for approaching problems unencumbered with preconceived notions no longer adequate in our times.

**'We do not think our way is unreal. (If realistic means aping the effects of the real, through inability to make contact with the real, then we are unrealistic.)**

"We do think our work is derivitive in the good sense of the word. We are all students and naturally reflect our teachers: The peoples of ancient Egypt, Mesopotamia, Greece, Etruria, Byzantium and the peoples of the Christian Middle Ages, of Persia, India, and China.

"Perhaps some of the Immaculate Heart graduates will be able to assimilate these influences as the people of Byzantium did and help toward another long-lived religious art form." *Naomi Baker of San Diego Tribune*

# Traveling Exhibitions Available

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SISTER MAGDALEN MARY
*chairman, exhibits*
*immaculate heart college*
*5515 franklin avenue*
*hollywood 28, california*

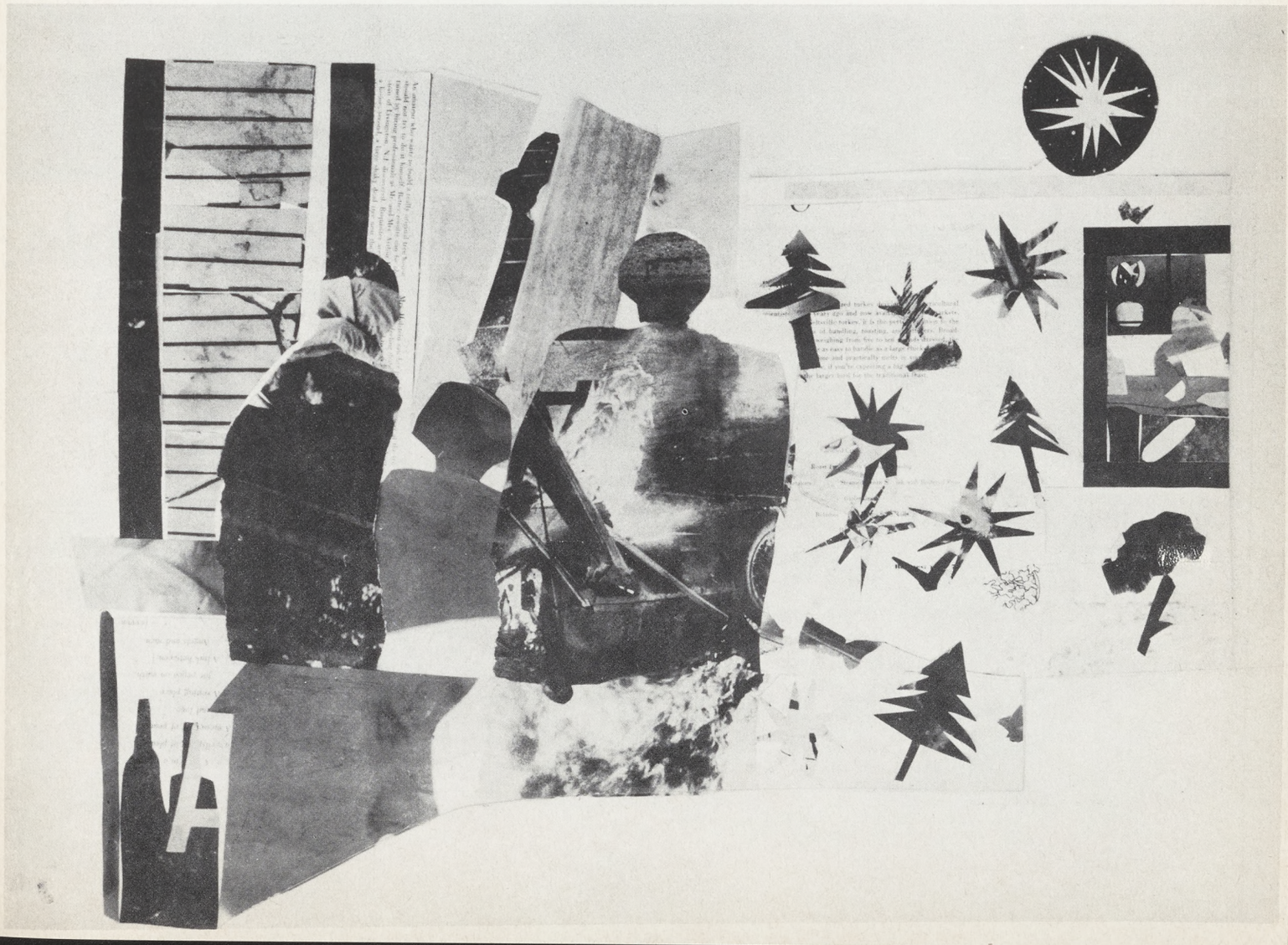
# New definition of Traditional

Well it is not really new, in fact it is not old either. Perhaps it isn't even a definition - look it up in the dictionary if you want to. It just is the only phrase that really describes the traditional. Traditional is that which is true to itself. It isn't really easy to recognize the traditional in art or in anything if you are burdened with the assumption that the traditional is that which pretends to be something that it is not.

Strangely enuf the art that has lately been called traditional is that which is built on a set of such false theatrics that it is not only not traditional it is actually not art. Now don't make any mistakes about this. There is traditional art that pleases the general public (about one quarter of the periods of art usually discussed in Art History books would "please" the general public) and there is traditional art that does not please the General Public (The other 3/4). It is embarrassing to state that the ¼ that "pleases" is the organic outgrowth of cultures whose cult or faith is in material things (late Greek, Roman, Late Renaissance, and 19th Century) and the other 3/4 comes from periods whose faith weak or strong, is in the transcendent.

By

Marie Nagel, a realistic collage of art classroom with venetian blinds, students, easels, decorated walls, etc. Squint your eyes and have a look. Close your eyes and see - really see. S.M.C. has an article that might help, in Art Workshop Procedings'58 Cath U. Washington, D.C.



# Modern Forms Suitable?

By DR. ARMIN KIETZMANN

**The San Diego Union's Contributing Art Columnist**

Florence Cunningham

Both the Fine Arts Gallery in Balboa Park and the Art Center in La Jolla will exhibit contemporary religious art during December. It can be expected—and it is hoped—that these shows will stir discussions around one of the vital problems of modern art.

The two-phased question is: are the conceptions of contemporary artists compatible with traditional religion, and, secondly can the forms of modern art be a suitable vehicle of religious content?

An incident that happened a few years ago led right to the point of the problem. In 1952 the French sculptor, Germaine Richier was commissioned to do a "Crucifixion" for the altar of the Church at Assy, France. When she delivered her carving, the Bishop of Annecy, appalled by the extremely expressionistic conception of the work, rejected it.

And yet the sculpture did later find a place in the church after the intervention of Pope Pius XII who stated that "the function of art is to break the narrow and agonizing circle of the finite in which man is enclosed in this life and to open a window to his mind for the infinite."

In these words it is recognized that art has a function similar to that of religion (which verbally means the "binding" of men to the divine). The words allude to the traditional collaboration of art and religion and, by direct reference to the modern work, they emphasize that it is the creative spirit that counts, not a rendering of easy recognition.

▼ ▼ ▼

Stressing artistic freedom in creation the Pontiff's statement will confirm the belief or answer the doubts of many contemporary artists. A sample of these doubts was published two years ago in a national art magazine which queried sculptors, painters, architects and writers about their ideas on the integration of modern art for the use of religion. The replies all pointed in the same direction.

Germaine Richier and Jacques Lipschitz, for instance, put creative activity into the center of their consideration. In creative work they saw no distinction between religious and secular art. "There is no transposition of the individual in passing from profane art to religious art. There is only a transposition of the subject." The artist who creates remains himself, puts himself outside of speculation. But he knows "that religious art has its 'given' and that liturgy has its order."

▼ ▼ ▼

The sculptor David Smith and the writer Nicolas Calas both denied the possibility of a free religious art. But if Smith calls religious doctrines a "harness" for art and if Calas speaking of Kandinsky whose paintings he called a "visual prayer" added that "all churches are suspicious of those who, like Kandinsky, seek to communicate with the divine directly, and without the intercession of a priest", then the papal statement sounds like a direct answer to such doubts.

The mosaicist Anton Refregier, seeing a common base for art and religion in ethics and human values, believed that "the artist can play a role in organized religion if he is free to deal creatively, and with integrity with ideas that rise above the banal decor of the past."

And the architect P. Goodman — "art work itself is a prayer" — found that if many churchmen still cannot accept modern work, "they do not understand our search for the allusive rather than the explicit, the inner meaning rather than the outer form, the poetic rather than the prosaic." One does not express the inner meaning of a Madonna, for example, by giving her a pale blue dress spattered with tinsel stars.

Henry Moore, the British sculptor, took up what Geraine Richier meant by the "given" in religious art. When he was asked to carve a "Madonna and Child" for St. Mathew's in Northampton, England, he felt that the religious solution should differ from the secular concept of "Mother and Child" (which beside the "Reclining Figure" is the leading motif of his art).

▼ ▼ ▼

He found it difficult to describe in words what this difference is, "except by saying in general terms that the Madonna and Child should have an austerity and a nobility, and some touch of grandeur (even hieratic aloofness) which is missing in the everyday mother and child idea." Indeed he gave his statute the weight and timeless validity of a Romanesque work.

When contemporary artists so passionately defend in words their right of creative freedom, they do apparently not attack religion but superficial conventions. They want an outlet for their personal and often very intense religious feelings and they react against the "comfortable dullness" of academic art. What they really mean is best expressed in the form they give their work.

▼ ▼ ▼

This leads to the second part of the problem. If one tries to find a common denominator for the tendencies of the art of the 20th Century one will find it in the word "antinaturalism." With line and color in painting and mass and space in sculpture disregarding optical experience and the material aspects of nature, the art of our days wants to build up a world of its own, a reality which is to carry a conviction to the observer which differs from that of the art of the last five centuries.

Stressing only the essential and the typical, the "archetype" rather than the individual appearance, simplifying forms to abstract and geometrical patterns or "liberating" color and planes from the object for the sake of emotional expression modern art is a direct challenge to realism and impression. Preferring symbols to the stating of anturalistic facts it is opposed to the wider era of art that began with the Renaissance.

Modern art sought and found an inner relationship to earlier art fields, those of the primitives and particularly to the Byzantine and Romanesque periods — periods, in other words, in which art was not determined by things of this world, by laws or perspective and anatomy, but by theological concepts of a supramundane reality.

If modern art rejects depth-illusion and instead works with flat planes it adopts the same two-dimensional design that became the visible symbol of spirituality in early Christian ivory reliefs, Byzantine mosaics, illuminated codices and murals. When modern artists grow tired of easel pictures and pedestal sculptures they betray a longing for a reintegration of the arts into a greater architectural frame, as it was the case in medieval art.

Such a correspondence of forms and aiming at reintegration does not necessarily mean that contemporary art is filled with the faith of those older periods. But our question asked merely if modern art can be a vehicle for religious content. One will not only answer it in the affirmative but will add that since the early Middle Ages artistic forms have perhaps never been as appropriate to be filled with religion as they are today.

Sez Gertrude Stein:

Bother is perhaps the better word for what I am doing just now

I have for so many years tried to get the better of that the better of this bother. The bother was simply that and one may say it is the bother that has always been a bother to anybody for anybody conceiving anything. Dillinger is dead it was even a bother for him.

well you do see that it was a bother and I was bothering very much bothering about this thing.

Sez we:

The bother is that unless YOU begin to take our pleas for support for the IRREGULAR Bulletin more seriously

Etc. Etc.Etc.

MAIL YOUR loving remembrances

directly to Editor IBULLETIN
5515 Franklin
Los Angeles 28

This big show already has attracted an unusual amount of attention and given new impetus to the "modern vs. traditional art" controversy which has been much in the news of late. Far be it from this reviewer to enter the lists on this occasion.

Cutts

Suffice it to say that the art department of Immaculate Heart has received praise by art authorities in this country and abroad far beyond what a small liberal arts college would ordinarily merit. And this is not because the two regular instructors, Sister Magdalen Mary and Sister Mary Corita, are artists of note themselves, but because they have been able to imbue their students with their unique theories and concepts, to the extent of producing work immediately identifiable with the institution.

**THUS, WHILE** there is considerable diversity among the paintings on display in the library, qualities shared in common so exceed differences resulting from the students' individualities, that the overall impression is one of a common approach and style.

This style is ultra-modern, in that abstraction (not non-objectivity) completely dominates, but it is also traditional, in that treatment of subject, form, and color, within this abstract aesthetic, are definitely of Byzantine, Romanesque, and Gothic inspiration. Perhaps, as has been suggested by others writing on the subject, this college group have recovered the devotional anonymity of the medieval artist—and his spiritual drive, as well.

The strength of the paintings at the library lies in their bold value patterns, unusual color combinations, and tonal harmonies. Of particular interest, as regards the last, are the orange, lavender, red, and violet "Figure With Still Life" by Pauline Courtney, in which an over-all pattern effect of still life elements—stove, basket, benches—is very sketchily outlined in brown and black.

**ANOTHER,** utilizing a light palette in a limited color range, accented with dark violet is the "Madonna, Child, and Angels" by Patrick Baker, the only exhibitor who is a Phoenician. Her hierarchal arrangements of the figures and the primitive, almost archaic, drawing of the heads hark back to early Christian art, but the playing off of dark and light areas of color against one another is distinctly new, and characteristic of many of the student paintings.

Likewise primitive, but much more diffuse in the drawing and at a larger scale, is the heavily and fluidly pigmented "Paul and Timothy" by Roberta Begins, suggesting a frescoe in the tonality of greyed yellow, pink, white, and red. One of the most appealing paintings, thanks to the subtlety with which a spectrum-like procession of jewel-like hues is orchestrated in a line of frontal, Byzantine figures wearing crowns, produces the effect of a rainbow seen through a mist. The artist's name escapes me.

At the opposite pole are the numerous paintings composed of boldly contrasting areas of pure color, such as "Descent From the Cross," by Sue Mulick, in which the figures are reduced to minimum essentials for recognition. In this group, one of the most satisfying is "Bazaar" by Rosalia Aguado, incorporating seated and standing figures, canopy, lanterns, banners and other elements, the center area fusing burnt orange and yellow in juxtaposition with dark blue grey, lavender and fresh green —a sophisticated choreography of bright and dull, dark and light counterbalances.

Of the show as a whole, one positive reaction lingers: In an era of little respect for, or understanding of, color as the emotional and spiritual language of all great art, these students are learning to speak it with vivid spontaneity as well as originality of emphasis.

By ANSON B. CUTTS

**Phoenix, Arizona The Arizona Republic,**

Mediterranean 1956 30x48
Mary Jane Casey '56

We would like to discuss the difference between COPYING and WORKING FROM a model, a landscape, a still life, a photograph, another artist's work:

COPYING is the timid, unimaginative response of insecurity. Unfortunately, COPYING is considered by the lay public (and a number not so lay) an exercise of artistic talent. COPYING produces imitations almost-as-good-as the original; never as-good-as; never better than. For those who find their fulfillment in substitutes, copies seem even better than the real thing. But this method of fulfillment cannot satisfy the genuine searcher for the real.

If you are explaining, the same thing is true, you cannot explain a whole thing because if it is a whole thing it does not need explaining, it merely needs stating.

The student or professional who copies sometimes copies a photograph, sometimes copies a professional model posed in front of him, sometimes copies the landscape stretched out before him, and as frequently as not his only response is to the physical limitations of the thing he copies - how long, how blue, how smooth, etc. If he is uncreative enough he may even dazzle you with his ability to give the illusion of an eye for an eye and tooth for a tooth.

But Working from the model, the photograph, or the landscape the student or professional faces the thing seen, squarely, but his scope is not limited by material dimensions. He can even work from an earlier work of art as did centuries of pre Renaissance peoples. He can keep noticeably close to the original pattern or placement of objects in the painting and YET produce an original - a completely new entity. Prove this to yourself by comparing a theme such as The Crucifix or the Death of the Virgin through several centuries. No artist felt called upon to think up new positions to put the well known figures in and yet each is a completely new being, not a copy.

We should warn you that some people can't help copying no matter what is before them - in fact many art schools train toward copying - and other people have no inner necessity to copy and, therefore, never will be attracted to it as a form of activity.

There is a cure for the copy-er but it is painful and brutal yet it pays off in personal satisfaction that no copy work can ever give.

Do you see what I mean Well anyway that is the way that I do now feel about it, and this is all that I do know, and I do believe in knowing all I do know, The rest will come considerably later.

# Artists Win $5000 in L.A. Show

**TWO RECIPIENTS of awards in County Museum show, Theresa La Mori ($300), left, and William Bradshaw ($250), discuss one of the prize-winning oil paintings** Therese's, in fact

Six oil paintings, three watercolors, two prints and one sculpture were chosen as winners last night of $5000 in prize and purchase awards at the opening of the 1958 Annual Exhibition of Artists of Los Angeles and Vicinity at the County Museum.

A total of 174 artists are represented in the exhibition of 181 works including 82 oils, 55 watercolors, 21 sculptures and 23 prints, which will continue through June 29.

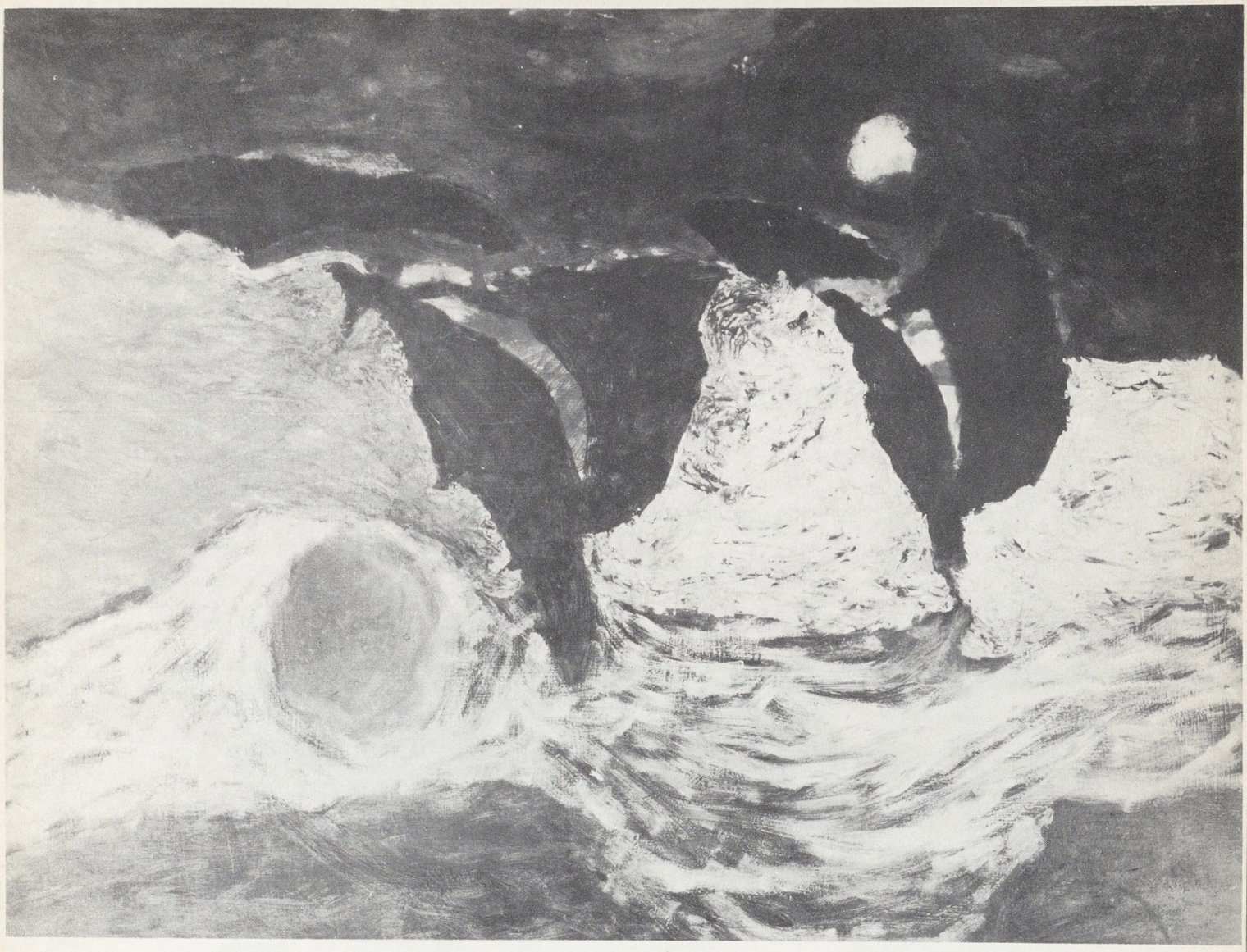
Awards of $300 each for oil paintings went to Ron Blumberg, Morris Broderson, Russa Graeme, Therese La Mori, John Leeper and Henry P. Villierme.

Prizes of $250 each were awarded William Bradshaw, Dorothy Brown and Albert J. Kramer for watercolors. For prints, $200 each went to John Paul Jones and Harry Nadler. A $300 award was won by Hal Young for a sculpture in steel.

On the jury were Perry T. Rathbone, of Boston; Vincent Price, actor-collector, and Balcomb Greene, of Pittsburgh.

page 85

Landscape 1958 36x48 Fred Mason



## 1958 Annual Exhibition Artists of Los Angeles and Vicinity

# picked by professionals

They "construct" by seeing what others have not imagination enough to see. They do not always know more, but they always realize more.
Woodrow Wilson

**Ring around number designates a former student of IHC. The rest are presently enrolled...Congratulations**

### JURY OF SELECTION AND AWARDS

**Balcomb Greene,** Painter
Professor, Carnegie Institute of Technology
Pittsburgh, Pa.

**Vincent Price**
Los Angeles collector

**Perry T. Rathbone**
Director
Museum of Fine Arts, Boston

### JUNIOR ART COUNCIL PRIZE AWARDS

**Paintings** $300 prize awards

| | |
|---|---|
| **Ron Blumberg** | Beach Town |
| **Morris Broderson** | Honor for Dead Bull |
| **Russa Graeme** | Combat |
| **Theresa La Mori** | e Bouquet |
| **John Leeper** | Landscape and Figure |
| **John Martin** | Shore Idyll |
| **Henry P. Villierme** | Landscape |

**Watercolors** $250 prize awards

| | |
|---|---|
| **William Bradshaw** | Perugia |
| **Dorothy Brown** | Wave and Moon |
| **Albert J. Kramer** | Madonna |

(27) **RUSSA GRAEME** Combat*
Oil on masonite (48 x 48) $500
*$300 Junior Art Council Prize Award*

**30 ASTA INGLE** The Cow
Oil on masonite (37 x 48) $200 SOLD

(39) **LOUIS LA BARBERA** White Texture
Oil on masonite (24 x 48) $300

**40 THERESA L. LA MORI** The Bouquet* SOLD
Oil on masonite (36 x 48) N.F.S.
*$300 Junior Art Council Prize Award*

**83 MARY ALICANTE** City Philosopher
Watercolor (9½ x 14) $50

**86 CLARA C. BAIER** High Sierras SOLD
Watercolor (16¾ x 13½) $50

**101 JEAN GERPHEIDE** The Gift
Watercolor (20 x 24) $75

**103 MOLLY HARTZELL** The Window
Watercolor (15 x 20) $75

(104) **HAZEL JACKSON** Country Fair
Watercolor (18 x 24) $100

(108) **ALBERT J. KRAMER** Madonna*
Watercolor (22 x 19) $150
*$250 Junior Art Council Prize Award*

**110 ROY LEAF** The Meeting SOLD
Watercolor-collage (40 x $100

**123 JAN PERRIN** Flower Shop
Mixed Media (17 x 23) $60

**132 CHARLES SPITZIG** The Pot Boy
Watercolor (15 x 23) $125

(143) **SISTER MARY CORITA** SOLD
Cure of the Blind Man
Serigraph (19 x 24) $20

**148 BETTY HENDERSON** Lady Blue
Print (18 x 17½) $20

# International Graphic Arts

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*Phone JUdson 6-4258*

"Cattle" by Kojin Toneyama

is the most recent print
we have purchased from
Theodore Gusten of
International Graphics
65 west 56th, New York City

We like it. It is easy to
become a member and you
can request that this print
be your membership gift.

You can have 4 prints a year
at less than the cost of one.
You can buy even more if you
have any money left over after
supporting the IRREGULAR BULLETIN

but then after all that is their affair as far as I am concerned, as I am deeply concerned, it is none of my business.

Gertrude again

## PRINT COUNCIL OF AMERICA

*A non-profit organization fostering the production, distribution, and appreciation of fine prints, old and new.*

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# AT THE DECORATOR SHOW

Oil painting, mosaic, and serigraphs were included in the Art Department's exhibit at the 9th Annual Decorator's show at the Pan Pacific Auditorium.

Sister Magdalen Mary, chairman of the art department, noted that this was the third year the college art department has been asked to participate

## College Goes To Pan Pacific

Gordon Pascal

Thank you very much PRODUCER Robert Boyle

Helen Pascal

also thank you for giving us your genuine EGYPTIAN TENT (See it in MGM movies) Our ADMINISTRATION is a little nervous about where we intend to put it...

This of course puzzles us because how could anyone be nervous about anything as genuine as our EGYPTIAN TENT

Carmen Macias '55

**Painting and Reality,** by Etienne Gilson. 367 pp. Bollingen Series, distributed by Pantheon. $7.50.

IT IS NOT very often that we are treated to a feast of reason in the house of Art; but Monsieur Gilson serves us such a feast in this very fine book on painting. The author is of the opinion that "there is some illusion in the common belief that too much speculation must necessarily harm painting"; and I believe that the sustained interest and wealth of insights to be found in this book will prove that he is right.

This new book in the Bollingen Series was written by M. Gilson in his capacity as a philosopher. However, lest anyone should think that he is going to try to tell painters how to paint, or art critics how to criticize, or art lovers how to appreciate painting, this philosopher begins by dedicating his book to his daughter, Jacqueline, (who is a painter) with the words: "To J. G., who taught me to understand what I loved."

Anyone who has read even a smattering of the vast literature on art knows that it contains discussions of the notion of "creation" in art that either lose themselves in an excess of enthusiasm, or lose the reader in an impenetrable obscurity. In this respect the study of the efficient causality of painting given us by the author is a model of sober clarity. M. Gilson dulls nothing of the glory of the creative act of the artist. He denies nothing of its unique character. He demonstrates convincingly that the world of painting is a world apart; but he has a way of ridding it of that phony halo of esoteric superiority, which so often puzzles the painters who produce paintings, and embarrasses so many ordinary people who love them.

In the three final chapters of the book, M. Gilson makes his way with disciplined judgment through the maze of questions and problems that inevitably beset any discussion of the final causality of painting. Do paintings exist simply to be appreciated as things of beauty and a joy forever? How is the reality of painting affected when this art is made to serve the ends of propaganda or education or religion? Is the quest for beauty in painting a purely subjective experience? Is representational or abstract painting closer to the heart of the reality of painting? These and several other related questions are heavily charged with controversy; but M. Gilson studies them with a fairness and finesse that keeps the discussion calm and clear.

Soren Kierkegaard once remarked that "aesthetics is a courteous and sentimental science which knows of more expedients than a pawnbroker." The great Danish thinker would, I believe, have revised his judgment if he could have read this book. M. Gilson exposes the expedients of some aestheticians, it is true; but he does not dispose of aesthetics, the science. He enhances and encourages it. And for that reason his book should be a delight to painters who prefer their art to be taken seriously, rather than merely praised ecstatically.

THOMAS MORE NEWBOLD, C.P.

# Eight IHC Art Pupils Win at State Fair

**SACRAMENTO—Pupils of Immaculate Heart College, Los Angeles, won eight of 22 prizes in the student art show at the California State Fair and Exposition.**

**Prize-winning art will be on display during the Fair Aug. 27 to Sept. 7.**

**Oils, water colors and prints were represented in categories of judging.**

**The eight Immaculate Heart winners were:**

**Yvonne Caire, "Still Life," first in college freshman and sophomore oils.**

**Amy Emerson, "Walkers," first freshman and sophomore water colors.**

**Kay Kauzlarich, "Rose Lady," first in college junior and senior prints.**

**Susan Lao, "Let Us Come to Worshop God," first in college freshman and sophomore prints.**

**Toni Rivera, "Insects," third in college freshman and sophomore oils.**

**Grace Sievert, "Insides," first in college junior and senior water colors.**

**Donna Marie Tate, "Woman of the Harvest," honorable mention, college freshman and sophomore water colors.**

**Nancy Wilson, "Distribution of the Loaves," third in college freshman and sophomore prints.**

**First prizes were awarded $100, $75 for second, $50 for third, and $10 for honorable mention.**

Susan Lao of Hong Kong

**July 25, 1958**

# *L.A. Artists in Lead at State Fair*

*PAINTING AND REALITY. By Etienne Gilson. The A. W. Mellon Lectures in the Fine Arts for 1955. Bollingen Series, XXXV-4. New York. Pantheon. $7.50.*

The title of this book, *Painting and Reality*, accurately reflects the author's intention: "To ask philosophical questions on what he happens to know about a certain art." Professor Gilson, whose own philosophy is an uncompromising realism, asks himself what he, as a philosopher, can learn from painting.

The attempt to get at the essential in the work of painting leads the author into a discussion of the formal element of the work. This is followed by the consideration of the painter as maker. The treatment of the problem of the end of the work is climaxed by a profound and wise chapter on Imitation and Creation, a chapter which stresses the fact that the principal end of a painting is not to mirror some other reality but rather to bring new beings into the realm of nature. The author suggests that works whose primary function is to represent something in nature, to image it, should be called "pictures," with the word "painting" being reserved for works which are intended to realize new forms in matter. It is one of the triumphs of modern art, he maintains, that it has been able to free painting from the distraction of representation: "There is no point in adding to reality images of natural beings, which, precisely because they are but its images, add nothing to reality. What really matters is to turn out not an image but a thing; not to add an image to reality, but a reality to reality."

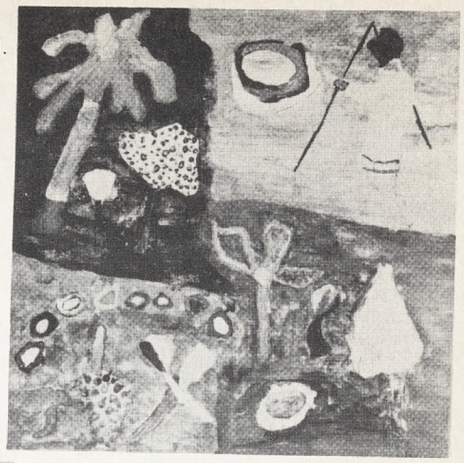
DANIEL J. SULLIVAN
*Fordham University*

# we like so well

Painting & Reality by Gilson that we reprinted 2 reviews from more distinguished periodicals than the I.B. It is an expensive book - but Gilson says exactly the same thing as Gertrude Stein but more respectably and it is possible that you have a respectable friend who would take more kindly to Gilson's way of saying it. By the way, start reading on page 175. Then when you have really faced the heart of the matter you will have patience with the preliminary ground work.

We liked every sentence of Gilson's so just at random we select! "As a rule art criticism is irrelevant to the reality of painting".

Design's Cover Search Competition attracted readers of all ages, many entries originating from foreign countries, including Australia, Alaska, Mexico, U. S. S. R., England and Brazil.



Winifred Wiley's 1st prize painting.

**Trio of our jurists surrounded by Cover Search entries**

Final ten of 1632 paintings submitted get approval of (l. to r.) Austin Briggs, Ben Shahn and Adolf Dehn. Other jurists were Dong Kingman and Fletcher Martin. All are faculty members of Famous Artists Schools, where judging was held.

THE publishers of Design Magazine take pleasure in announcing the results of its first *"Cover Search Competition"*, based upon the general theme: "Summer." The flood of entries was totally unprecedented, numbering 1,632 paintings and drawings, in a range of media which included watercolor, oils, caseins, inks, crayon, collage, pastel and tempera. Entries were received from readers throughout the world. The winners and honorable mentions follow:

**FIRST AWARD:**

*Full Scholarship to any selected course in the curriculum of The Famous Artists Schools, Inc. (value: $400.00), plus a cash purchase award of $100.00 from American Crayon Company.*

**Winifred Wiley, student of Immaculate Heart College, Los Angeles, California. (painting reproduced on front cover, this issue.)**

**SECOND AWARD:**

*$75.00 Cash Prize, from American Crayon Company, plus an M. Grumbacher Professional Oil Color Set.*

**Barbara Benton, student of Immaculate Heart College, Los Angeles, California**

Besides winning

1st and 2nd awards

we received

8 Certificates

in recognition

of meritorious

accomplishment

in the field

of fine arts

Arline Bryan

Rosemary Marco

Mary Diane Means

Aimee Bourdieu

Esta Brody

** Ada Gallagher*

Sybil Camusi

** Ada won two

# EXHIBIT VII : Water Color Paintings by Students of Sister Magdalen Mary

One of the eighteen traveling Exhibitions circulated by the Art Department of Immaculate Heart College, Los Angeles

Opening in the Pink Wall — Joan Gabriel

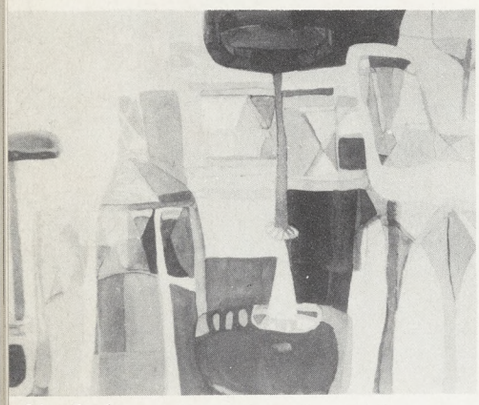
# Immaculate Heart College

LOS ANGELES
CALIFORNIA

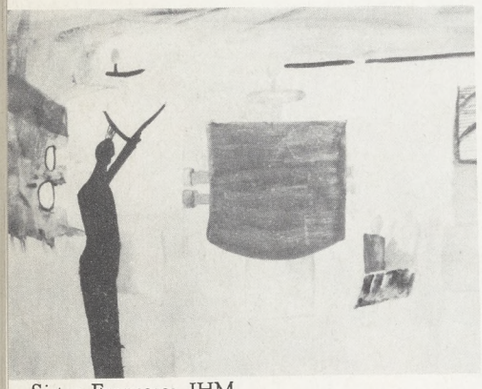
This and the next 3 pages are a reprint of the catalog that accompanies the W.C. Show which has recently been showing in Connecticut under the auspices of John Fitzgerald of Eastern Jr. High School in Riverside.

It is available for a January showing and later

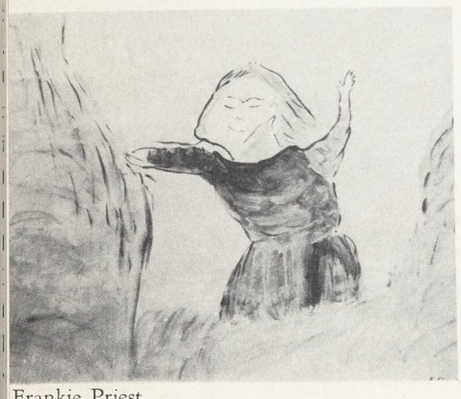
Frankie Priest



Lita Rocha



Sister Francesca IHM



Frankie Priest

Anna Heilbronner

EXHIBIT VII:

Water Color Paintings by

Students of

Sister Magdalen Mary, IHM

One of the eighteen traveling Exhibitions

circulated by

the Art Department of

Immaculate Heart College

Los Angeles, California

Maria Abraham*
1. House 1957
2. Birds 1958

Sister Mary Arthur, IHM*
3. Reclining Figure 1957
4. Bird 1957

Mary Alicante '55
5. Merchants at Rest 1955
6. Bird Seller 1955

Patricia Baker '58
7. Still Life 1955

Barbara Benton*
8. Park 1958

Arline Bryan*
9. Shore Line 1958

Sybil Camusi*
10. Tree 1958

Eugene Cohen*
11. Stage Set 1958

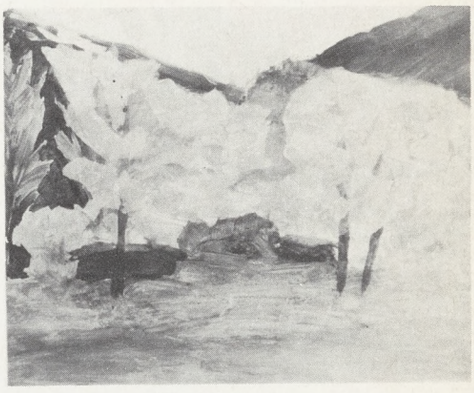
Gladys Collins*
12. Market Day 1957

Fleurette Dillon*
13. Peter Pan 1958

Dionne Di Surra '61
14. Seascape 1957

*designates a student from the Adult Education Program. Regular Session Art Majors' names are followed by the date of graduation.

Lita Rocha



Ada Gallagher

Beatrice Eisman

Winifred Wiley

William Graham

Beatrice Eisman*
15. The Journey 1957
16. Construction Site 1957

Sister Eugenius FCSP*
17. Still Life 1957

Madeline Fockens '52
18. Psalm 113 1954

Sister Francesca IHM*
19. The Director 1958
20. Summer Lawn Furniture 1958

Patricia Friel '53
21. Four Birds 1952
22. Five Birds 1953

Joan Gabriel '58
23. Opening in the Pink Wall 1957

Ada Gallagher*
24. Forest 1958
25. Blossoming Tree 1958
26. Park 1958

Gloria Gartz*
27. The Red Ball 1958

Phil Grab*
28. Reclining Figure 1957
29. Reclining Figure II 1957

William Graham*
30. Lady on the Couch 1958

Anna Heilbronner*
31. Cut Flowers 1957

Phoebe Smale Hendrickson '56
32. Still Life 1955

Claranita Hixson*
33. Holiday 1958

Asta Ingle*
34. Joyful Burdens 1957
35. On the Rocks 1957

Louisa Kennedy '51
36. Landscape 1951

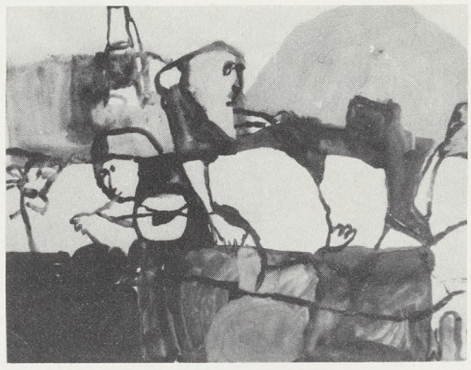
Robert H. Kennicott*
37. Visiting Royalty 1957

Robert Klein*
38. The River 1956

Ada Korsakaite '54
39. Saint Christopher 1953
40. Birds and Flowers 1954

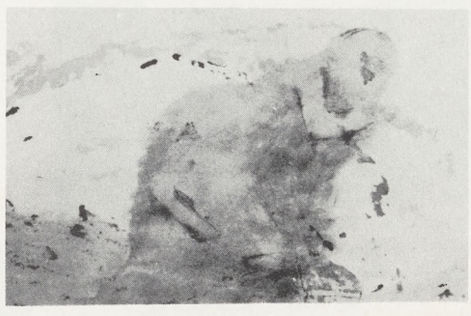
Rose Kuzmaul*
41. Natives 1957

Ada Korsakaite



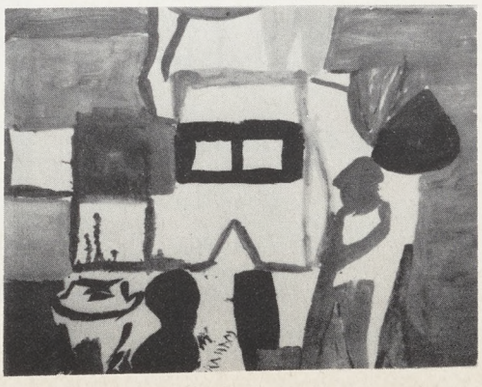
Asta Ingle

Sister Eugenius FCSP



Phil Grab

Maria Abraham



Roy Leaf*
42. Joseph's Coat 1956

Helen Lee*
43. The Convalescent 1956
44. The Bird in George's Hat 1956

Alice Leonard*
45. Summer 1958

Audrey Li Volsi '58
46. The Couple 1957

Rosemary Marco*
47. Child and Turtle 1958
48. Birds 1958

Sister Mary, IHM*
49. Rainy Day 1957
50. Watermelon 1957

Fred Mason*
51. Bird Watcher 1957
52. King 1957
53. Holy Family 1957

Sister Monica, SSJC*
54. Madonna 1957

Margaret Moroney '53
55. Manifestation 1952

Sue Mulick '55
56. Still Life 1955

Helen Nelson*
57. Night Frolic 1957

Jan Perrin*
58. Model and Still Life 1957

Leone Pippin*
59. Park 1958

Frankie Priest*
60. Summer Dawn 1958

Jean Roach '59
61. The Moths and Night 1957

Lita Rocha '54
62. Christ at Cana 1952
63. Recreation Room 1953
64. Joseph's Coat 1954
65. Landscape 1954

Barbara Romanoski '55
66. Cliff Dwellings 1953

Winifred Wiley*
67. Twilight 1958
68. White Bird 1958

Geraldine Wrobeski*
69. My Cat 1956
70. Summertime 1957

Lita Rocha

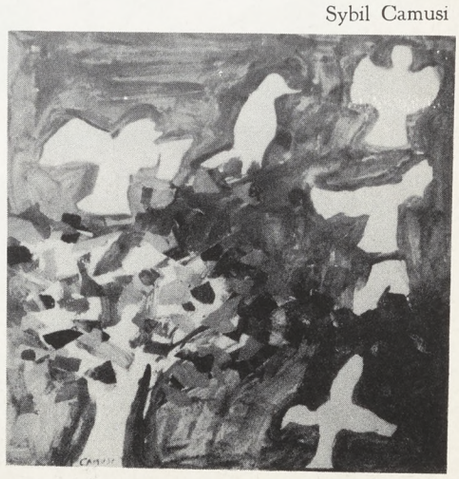
We would like to point out
that we do not call our work ART.
We call our paintings GRAPHS
of our investigations
in non-utilitarian areas.
Some of our GRAPHS
are better than others
either because the student
is a more conscientious investigator
or because he is a more facile
GRAPH-maker.
We believe that it is not only VALID
but also ESSENTIAL
for mature human beings
to make serious, searching inquiries
into NON-UTILITARIAN areas
on both the natural level (ART)
and the supernatural level (RELIGION)
Our GRAPHS may not be mature ART
but we believe that they are
mature INVESTIGATIONS,
AND PERHAPS SOMEDAY
when we aren't looking
we will cross
the dividing line into ART.
UNTIL THEN we have a job to do
and we are working hard at it.

# Traveling Exhibitions Available

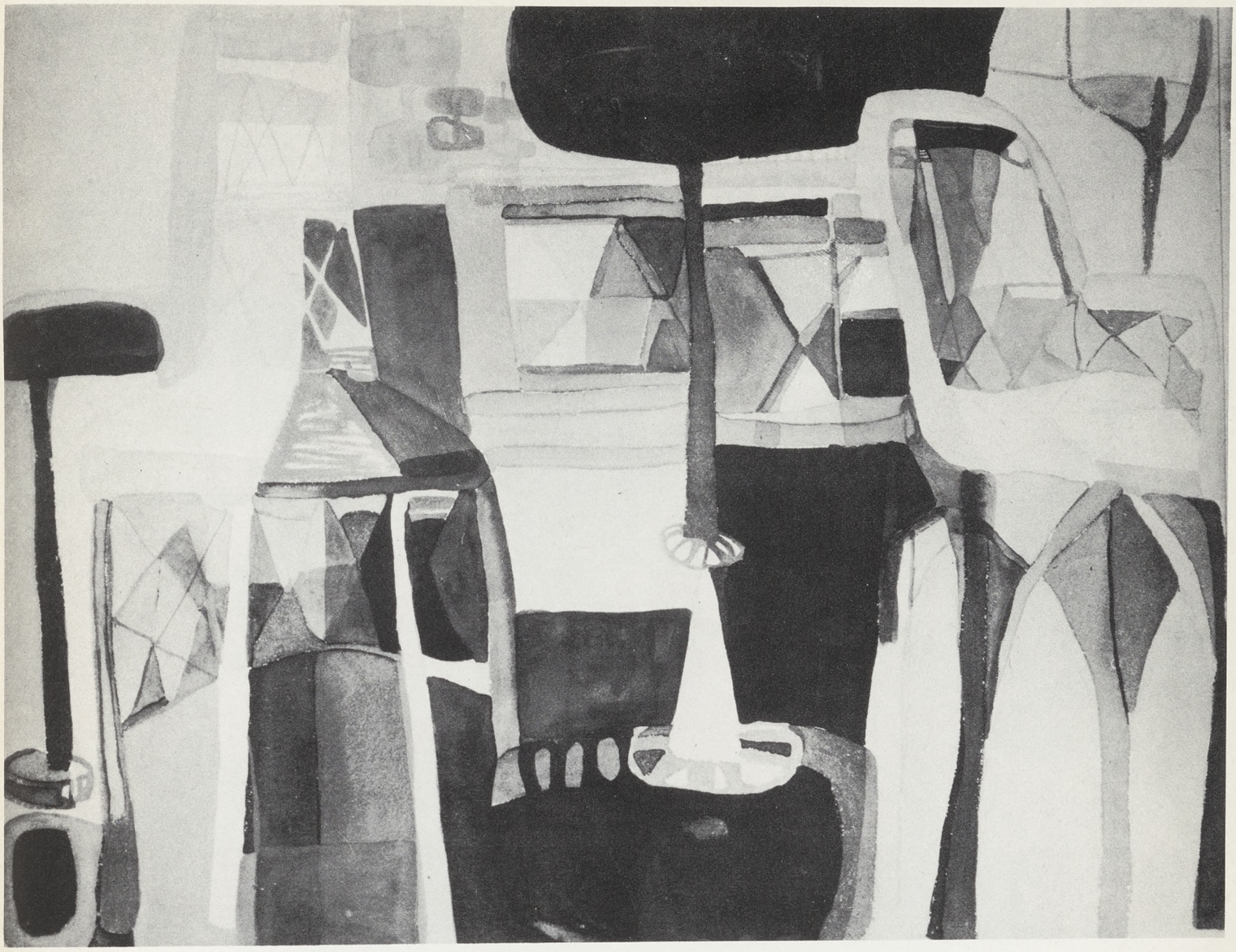
**Write For Information**

SISTER MAGDALEN MARY
*chairman, exhibits*
*immaculate heart college*
*5515 franklin avenue*
*hollywood 28, california*

Sybil Camusi



Recreation Room 1953 — Lita Rocha '54



"There must be a slight admixture of unfamiliarity or unintelligibility in the mass of familiarity or intelligibility.... Something is ugly to the degree that it is unintelligible to the viewer.... The richer the experience of the beholder and the greater his capacity for contemplation, the more complete his equipment for perceiving beauty....

Pauline has also received word that her serigraph made in SS1958 Workshop was accepted in the Oaklands National Print Show, Roy Leaf's also - not to mention S.M.C.'s of course.

## 38th National Exhibition
## California Water Color Society

*Los Angeles County Museum, Los Angeles*
*November 12 through December 9, 1958*

**Award** ♥ M. FLAX MERCHANDISE AWARD $50
Madeline Haase "Cathedrals"

**Honorable Mention** ♥ Russa Graeme "Timber Line"

♥ new member

41. RUSSA GRAEME
"Timber Line" $200.00

62. LOUISA KENNEDY
"Los Verdes" $200.00

67. ALBERT J. KRAMER
"Peonies" $350.00

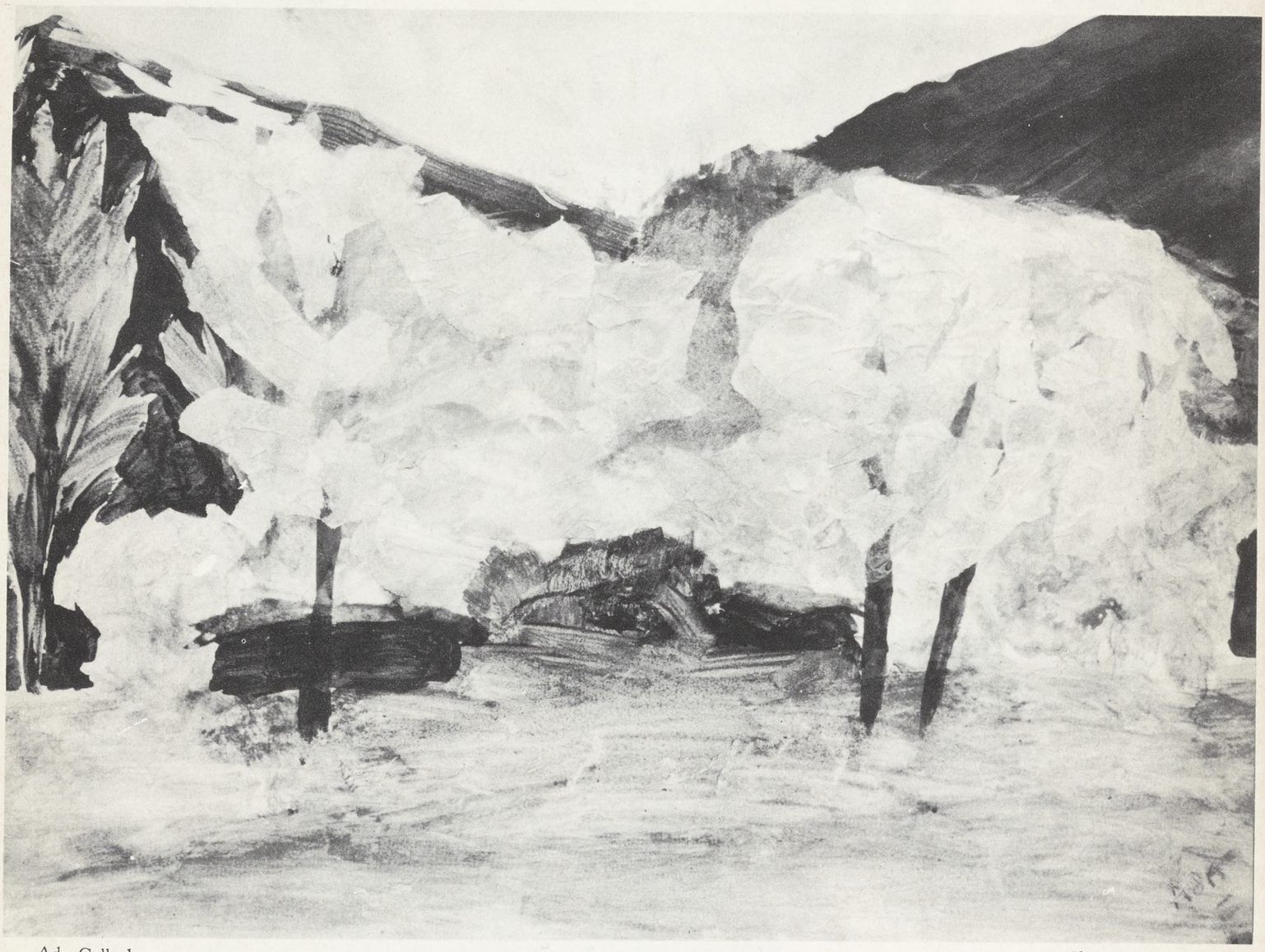
23. *PAULINE COURTNEY
"Girl with Flower" $100.00

*California Water Color Society*

# A new wide-range basic material

A NEW MILK-COLOR class CO-ED (no prerequisite) starts early in February, Monday 7:30 to 9:30 p.m. Registration January 15 to 30. Telephone Sr. Charles HO 2-1301 for an appointment.

Many other classes in art and many other classes in other departments



Ada Gallagher — Blossoming Tree 1958

Ada used torn pieces of pink tissue paper pressed into the wet painting to achieve "Blossoming Trees"

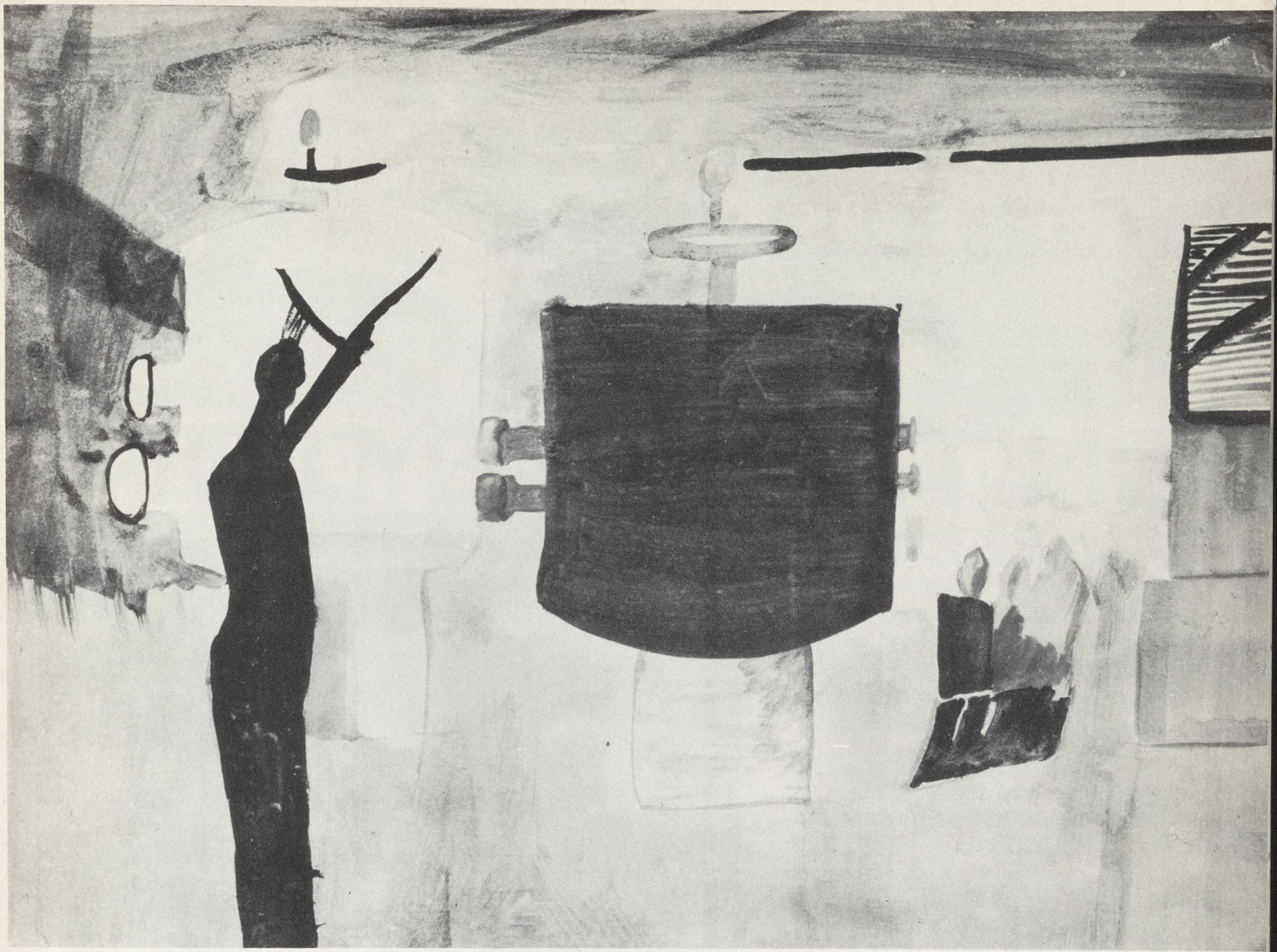
## What Gertrude has to say about copying

Then also there is the important question of repetition and is there any such thing. Is there repetition or is there insistence. I am inclined to believe there is no such thing as repetition. And really how can there be.

Anybody can be interested in a story of a crime because no matter how often the witnesses tell the same story the insistence is different. That is what makes life that the insistence is different, no matter how often you tell the same story if there is anything alive in the telling the emphasis is different. It has to be, anybody can know that.

It is not repetition if it is that which you are actually doing because naturally each time the emphasis is different just as the cinema has each time a slightly different thing to make it all be moving. And each one of us has to do that, otherwise there is no existing. As Galileo remarked

Then we have insistence insistence that in its emphasis can never be repeating, because insistence is always alive and if it is alive it is never saying anything in the same way There is only repetition when there are descriptions being given of these things not when the things themselves are actually existing



The Director 1958

Sister Francesca IHM

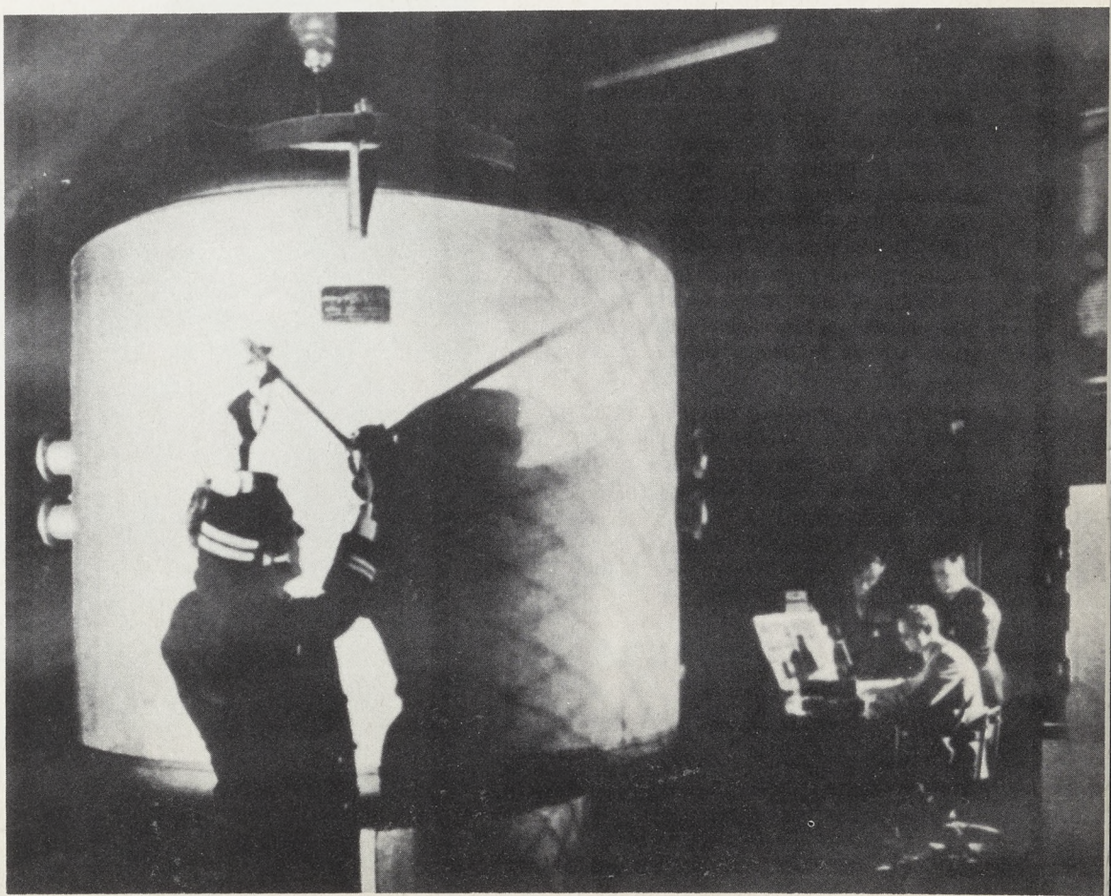
This is an excellent example of WORKING FROM instead of COPYING a photograph.

It was not a deliberate attempt to be different from the photograph.

Rather it was the result of a class exercise in investigating the relationships among the various areas of the photograph.

Many times the results look like an exercise because the investigation was never taken any further.

But now and again the exercise is just a springboard from which the artist leaps into the swim.



# DON'T SAY WE DIDNT

All this is very important because it is important. It is important not for the painter or for the writer but for those who like to look at paintings and who like to know what an oil painting is and who like to know what bothers them in what an oil painting is. I hope I have been making it slowly clear to you. I might have told you more in detail but in that case you would that is to say I would not have as clearly seen as I do now what an oil painting is.

**And also water and milk-color paintings---we won't let Gertrude have the last word.**

# What I've learned about painting

from my students
I have tried to tell
in this 13th issue of
the IRREGULAR BULLETIN

So then there we were and what were we to do about it. Go on, of course go on what else does anybody do, so I did, I went on.

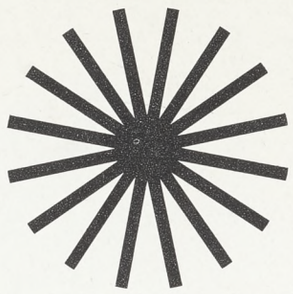
If it doesn't seem very clear
that's only as it should be--

For once a mystery is clear
well of course there is no
mystery

And then of course there is
no art because that is just
one thing that is always
always present where there
is art---art is really
mysterious---it is not for
the timid---it is ADVENTURE

We think Gertrude would
use capital letters for the
kind of adventure that is art.

# TELL YOU



↖ Third from the left is
Madeline Haase (now Fockens)
as she looked with her
classmates of 1952 (See page 93)

## Editor's page

January 1, 1958 there was in the U.S.
definitely authentic and honest.

| | |
|---|---|
| Population | 160,000,000 |
| Oldsters | 62,000,000 |
| Balance left to do the work | 98,000,000 |
| Kids under 18 | 54,000,000 |
| Balance left to do the work | 44,000,000 |
| People employed in the U.S. Government | 21,000,000 |
| Balance left to do all the work | 23,000,000 |
| Men in the Armed Forces (also Women) | 10,000,000 |
| Balance left to do all the work | 13,000,000 |
| People employed in the City and State Government | 12,800,000 |
| Balance left to do all the work | 200,000 |
| People in Hospitals, and the Insane | 126,000 |
| Balance left to do all the work | 74,000 |
| Definite bums and those who refuse to work | 62,000 |
| Balance left to do all the work | 12,000 |
| People in jail | 11,998 |
| Balance left to do all the work | 2 |

Now I don't know who is the one in this great country who is helping me,
but I do know why I'M so TIRED every evening when I get home!

# Somehow we have a hunch we're being followed

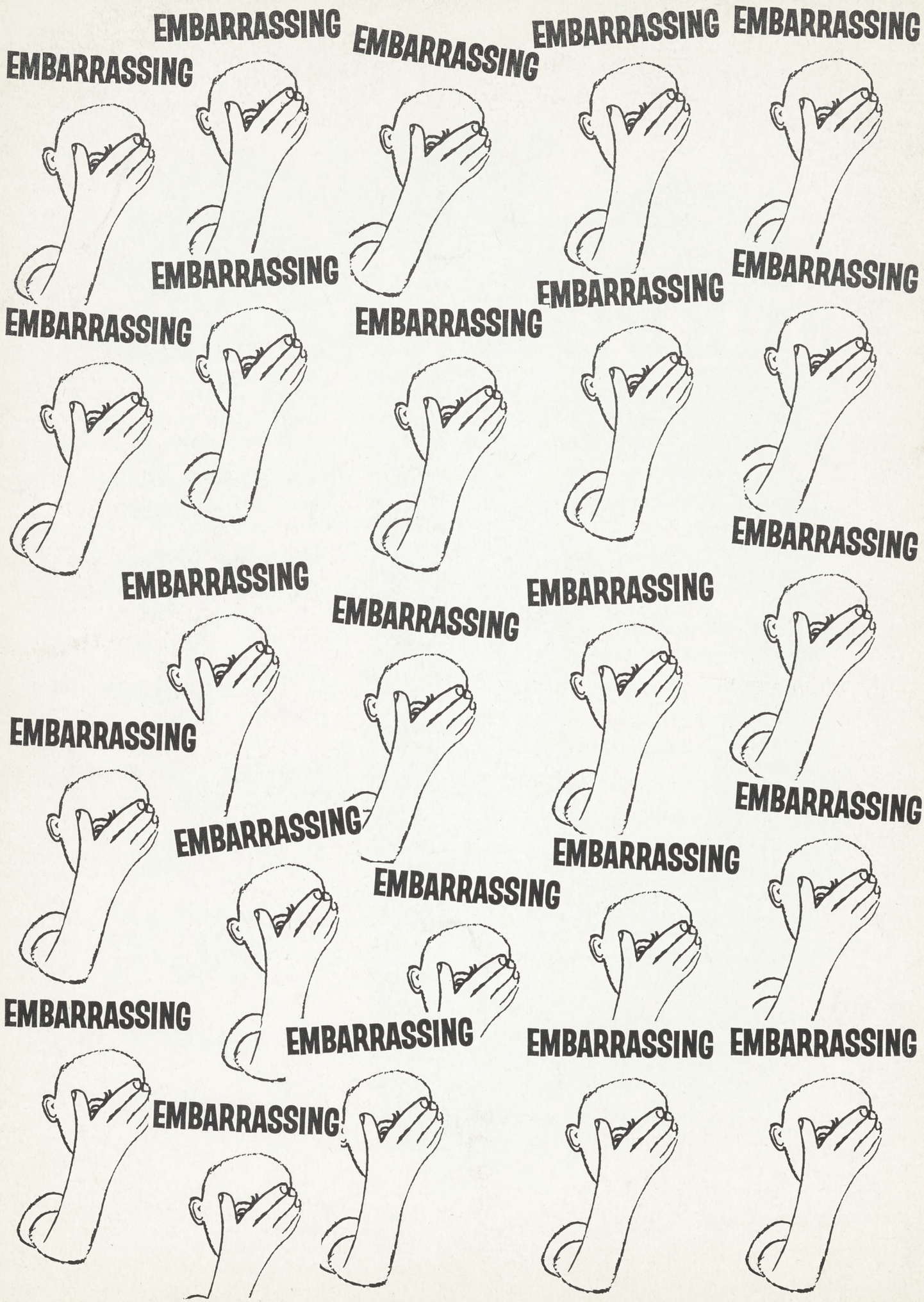
All over the world

Mr.W.Haussler of Pausa A.G.
Mossingen b.Tubingen,
Germany

Dr. R.Kegel of Nemazee Hospital
Shiraz, Iran

have
recently
sent
one $10
and
one $20
for the
IRREGULAR
BULLETIN

.. We thank them..
and all you dear ones
nearer home


EMBARRASSING
EMBARRASSING
EMBARRASSING